

ISSUE 48

The Monthly Magazine of Cult Television £1.95

US \$4.50
CAN \$5.95

DOCTOR WHO
30th Anniversary
Jon Pertwee
poster

STAR TREK: DEEP SPACE NINE

*Armin
Shimerman
is the Ferengi
Quark*

*Designing
costumes for
BABYLON 5*

*Fantasy
Flashback to
INTO INFINITY*

PLUS: Classic TREK: Season 3 episode guide

BBC's
new
Science
Fiction
series
SAURUS



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Editorial

Here I am back again at the helm. Your letters to our offices continue to pour in — we're always pleased to hear from you — and in one letter there was an almost throwaway remark from a reader 'I don't suppose you'll be doing a Doctor Who Special'. Well, we are.

Our next Special celebrates the 30th Anniversary of the start of the series with affectionate comments from actors and actresses who have appeared in the series over the years. I am pleased to say that we had no trouble getting people to talk about their time on the programme. The Doctor Who Special will be published on 11th November (12 days before the anniversary) and the next regular issue of TV Zone will be published on 25th November 1993.

Jan Vincent-Rudski



TV Zone Issue 48 November 1993 (ISSN 0897-9844)
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Zone, 100 Victoria Embankment, London EC4Y 0EE, United Kingdom. Please write to us for
publication information. We will return items if an SAE is enclosed but no
responsibility can be accepted for lost postage. For subscription information
see page 24. Advertising rates on application to the Financial Address or
telephone 081 875 1822 and info for TV Zone editorial: Distribution: Comag
Tawstock Road, West Bromwich, Midlands B70 7QE. Tel 0892 440885. Printed
by Southern Print.

Front Cover: Armin Shimerman as Deep Space Nine's Ferengi bartender
Quark



Compiled by Dominic Mur,
Edwin Yule, Stuart Clark
and Jon Abber

Mini Who

The reported Doctor Who/EastEnders mini-drama produced by John Nathan-Turner has been written by David Mansell under the name of David Roden and will be shown in two seven minute segments, the first on Friday, 26th November during the Children In Need evening with the conclusion on Saturday, 27th November as part of *Noel's House Party*. Shot in a new 3-D process, although it's obligatory to be viewed in that form, it involves a scheme by the Rani (Kate O'Mara) in which the five surviving Doctors plus various companions are employed with members of the EastEnders cast in Albert Square during several time periods, 20 years in the past and 20 years in the future. Ageing effects were applied to the cast, which led to a suggestion that in the case of Pauline Fowler (played by Wendy Richard) no additional make-up was required! As part of the fun of the piece, the mini-drama has been given a Who-style BBC production code as if it were a proper Who story.

The Radio Times will also commemorate the anniversary with a cover (the first since *The Five Doctors* ten years ago) and a pull-out section, while UK Gold has decided to devote parts of the weekend of 20th/21st November (probably the afternoon) to screen stories based on a phone poll of viewers beforehand. Categories should include favourite stories (both complete and incomplete), monsters and companions. Documentaries are also planned for screening. Separately, but nicely coinciding, has been a settlement with Terry Nation's agent finally enabling the Dalek stories plus *The Keys of Marinus* and *The Android Invasion* to be shown. UK Gold has decided to go Dalek crazy so Tom Baker stories will go on temporary hold following Part Four of *The Deadly Assassin* on 27th October.

HAPPY 30TH BIRTHDAY WHO

Despite the disappointment arising from the mounting and subsequent cancellation of the Special *Last In The Dark Dimension* (a project which certain sectors of the BBC claimed was never more than an idea, despite definite evidence to the contrary, plus an alleged contracted payment to Tom Baker of a sum believed to be £25,000), the BBC has decided that the 30th anniversary of Doctor Who is worth celebrating to some extent and has allowed the Archive Unit — at eight weeks' notice — to commission Kevin Davies to direct a 50 minute documentary planned to go out on BBC1 on 28th November at around 5.00pm plus six five minute segments to be aired after BBC1 (17) repeats of the six-part *Planet of the Daleks* leading up to the documentary. Each segment will deal with an aspect of the programme, and the one following the black and white episode of *Power* will deal with missing episodes. Davies, who recently produced *The Making of the Hitch Hiker*

ers Guide to the Galaxy for BBC Video and has been working on a similar, but presently postponed, *Blake's 7* project, put forward his Doctor Who proposal a year ago. He says that the programme will consist of clips, newly shot interviews in relevant locations and 'new' archive material (probably including some silent film from episode 2 of *The Daleks' Master Plan* recovered at the recent *Mining Believers* Waged NFT conference, which had disappeared from

the BBC Film and Videotape Library a few years ago). The production is hoping for all surviving Doctors to make a contribution, and some people associated with the programme who have not been seen before are expected to appear. There will also be a small section on the feature films. Serpines are promised, and TV Zone is not going to spoil them by giving anything away. Suffice to say, the programme will have something for fans and general viewers.

Four of the five Doctors at this year's Panopticon celebrating Doctor Who's 30th birthday



bar, with *The Daleks* and subsequent stories taking over thereafter. Monthly satellite grants are likely to still be hitting in this order *The Talons of Weng-Chiang*, *The Face of Evil*, *The Robots of Death*, *The Impossible Planet*, *The Horror of Fang Rock* and *The Sun Makers*, now postponed.

And finally... Phil (*Pandora of Death*) Clarke is producer of a Radio 2 documentary on Doctor Who, featuring interviews with Doctors, companions, writers and producers. Links will be provided by Nicholas Courtney. Transmission is expected on Saturday 20th November from 16.00 to 17.00.

Babylon 5 on 4

Channel 4 has acquired *Babylon 5* for broadcast probably early in the new year. The series has a tentative air-date of 24 January 1994 in the US. Pat Tallman, the rent-a-telepath sees the pilot has declined to return to the series and has been replaced by Andre Thompson, who will play telepath Talia Winters. DC Fontana is working on the outline for her second episode, tentatively entitled *Legacies*.

and David Gerrold has written *Believe*.

Finally, Foundation Imaging, the Computer SFX company which did the SFX for the pilot, received an Emmy Award for Best Special Effects in a Television Movie. Not bad considering some of the SFX have been described as cheesy!

Ape Return

As previously reported, Channel 4 also plans to show the series *Planet of the Apes* in 1994, but 'when' has yet to be decided. When C4 were discussing the series with distributor 20th Century Fox, the subject turned to the series' popularity, and C4 wanted to know if there was still an audience for the show. Fox's representative proudly displayed a copy of the *TV Zone* article on the show, and the point was made... proving once again that *TV Zone* reaches the pants-other magazines fail to reach...

seaQuest DSV

After much deliberation and pre-varication, ITV finally decided on a starting date for *seaQuest DSV*, the pilot of which got

spectacular ratings for NBC against ABC's new *Adventures of Lois And Clark* (which the BBC have purchased) and *Murder She Wrote*. However, for once any problems with the 'correct' running order won't be solely with ITV. With the early departure of the series' first producer, *Quantum Leap* scripter Tonya Thompson, NBC have decided to move forward the episodes by new producer David Burke (ex-*Miami Vice*, *Crime Story*, and *Wings*), holding Thompson's by for later. With ITV so close behind NBC's schedules, it'll be interesting to see which episodes run when... but it looks like viewers can forget about following the series' development chronologically both here and in the US.

Highlander

The second season of *Highlander* has started in the US, and there are a few changes in the characters. It is discovered that Richie is an immortal when he is 'killed'. Tessa, played by Alexandra Vandernoot, will die later on in this season and Duncan MacLeod, devastated by her death, sells his antiques store

Video Update - The Story So Far

(Please note: The list is subject to change)

November

- 1st Doctor Who: The Two Doctors (doublepack)
Resurrection of the Daleks
- Red Dwarf V: 2 releases (to be confirmed)
- The Avengers: First episode collection £34.99
The Frighteners/Mr Teddy Bear
Brief for Murder/Murder Market
Pear Merchants/The Forget-Me-Knot/Split
- ST:D9: T-Battle Lines / The Storyteller
8 Progress! Wishes Were Horses
- Space: 1999: 16: New Adam / Seeds of Destruction
16 Ad Chrysalis/Catacombs of Moon
- 22nd ST:TNG: 73 Lessons/The Chase
74: Frame of Mind/Suspicious
- Wild Palms: The Dream Begins
- Wild Palms: The Dream Ends
- January
- 4th Doctor Who: Planet of Evil (confirmed)/Dragonfire (?)
Timeslip Vol 4 / Doppelganger & Troublebound
- February
- Jason King / Department S / Gideon's Way / Randall & Hopkirk (Declassified) Vol 7/8/9 / Space: 1999 Vol 17&18
- 7th Survivors: Law and Order/The Future Hour/Eps 9/10/
Revenge/Something of Value!
A Beginning (Eps 11-12)
- March
- Action TV 3 hour compilation / Champions Vol 11&12
Men In A Suitcase Vol 5/6
- To be scheduled
- Doctor Who: The Green Death/Arc of Infinity
Attack of the Cybermen/Tenth Planet/Reign of Terror

Single tapes are normally priced at £10.99 with doublepacks £16.99. Tape 8 of Survivors will now contain three episodes encompassing the Season One finale and BBC Video will then decide to renew how sales have gone before deciding whether to continue with Seasons Two and Three. Initial hopes for series to equal those of Blake's 7 have not been achieved. A *Demi* and *Angie* EastEnders special is expected to be scheduled for 1994. Lumière Pictures has begun to release *The Avengers* with two-episode tapes joining the four-tape *First Episode Collection*, which features notable 'firsts' from its eight years. The rights to 10 episodes have been secured for the UK, whereas in France 162 episodes will be released under licence to Thémé EMI Video.

Book Update - The Story So Far

(Please note: The list is subject to change)

November

- 18th Doctor Who: The Dimension Ruler (Daniel Blythe)
Invasion of the Dinosaurs (reprint)
6th Doctor Handbook
Horne/Stammers/Walker
- ST: The Price of the Phoenix
(Sondra Marshak & Myrna Cuthbert)
- ST:TNG: The Nit-Pickers Guide for Next Generation Trekkers (Phil Farland) £7.99
- 25th ST:TNG: Make-Up FX Journal (Michael Westmore)
and Joe Nazzaro £8.99
- ST:TNG: Imzadi (Peter Davids - audio) £7.99
Reunion (Michael Jan Friedman - audio) £7.99
- ST: Faces of Fire (Michael Jan Friedman - audio) £7.99
- ST: Best Destiny (Diane Carey - pb & audio) £9.99/£7.99
- STV: Undiscovered Country (J M Dillard - audio) £7.99
- ST:D9: Emissary (J M Dillard - audio) £7.99
- ST:D9: 4 The Big Game (Sandy Schaeffer) £4.99

- December**
- 2nd Doctor Who: The Left Handed Hummingbird
(Kate Orman)
The Web of Fear (reprint)
- 9th ST:TNG Dark Mirror (Carenza Lumbre - hb/back & audio)
- ST: Power Klingon (Marc Okrand - audio) £6.99
- ST:TNG 28: Here There Be Dragons (John Peel)

- 1994**
- January**
- 4th Starfleet Academy 3: Survival (Peter David) £2.99
- ST 63: Fire Storm (L A Graf) £3.50
- 20th Doctor Who: Conundrum (Steve Lyons)
Day of the Daleks (reprint)
- 26th Doctor Who: The Scripts: Private Planet (unseen)
- 27th ST Adventure 3: The Starless World (Gordon Eklund)
- 7th ST:TNG: The Devil's Heart (Carmen Carter) £4.50
- ST:D9: 4: Fallen Heroes (Deidry At Hugh) £4.50
- ST:D9: Young Adult 1: The Star Ghost (Brad Strickland)
- ST: Transformations (Dave Steward) £7.99
- Doctor Who: No Future (Paul Cornell)
Robots of Death (reprint)

- 24th March
- 7th Limited edition themed reprint collection (mail order)
- ST Adventure 4: Perry's Planer (Jack C. Haldeman)
- ST:TNG: Sarek (AC Crispin - hb/back/audio) £9.99/£7.99
- ST:D9: Warped (K W Jeter - hb)
- ST:TNG: 29: Sons of Commission (Susan Wright) £3.50
- The Best of ST:TNG Graphic Novel (£7.99)
- Doctor Who: Tragedy Day (Gillian Roberts)
The Talons of Wong-Chang (reprint)
The Decalogue (Stammers & Walker)
- Avengers Programme Guide (Comet/Dey/Toppin)
- Doctor Who: The Scripts: Abominable Snowmen (?)
- ST 64 Pelikan Transgression (Hawke) £3.50
- Star Trek Encyclopedia (Michael & Denise Okuda) £9.99
- DS9: Young Adult 2: Stowaways (Brad Strickland) £2.99
- ST: Mutual Angels
- Doctor Who: Legacy (Gary Russell)
Paradise of Death (Barry Letts)
The Horror of Fang Rock (reprint)

- 24th April
- 4th ST:TNG 30: Debut's Planet (Thompson) £3.50
- ST:D9: 6: Antimatter (John Vornholt) £4.50
- Doctor Who: Theatre of War (Justin Richards)
The Invisible Enemy (reprint)
- The Doctor Who Programme Guide (new edition)
- 21st May
- 2nd ST:D9: Warped (K W Jeter - hb) £16.99
- ST 65 Lost Years #3 (L A Graf) £3.50
- Starfleet Academy 4: Captain The Flag
(John Vornholt) £2.99
- Doctor Who: All Consuming Fire (Andy Lane)
Fury From the Deep (reprint)
- 21st June
- 23rd July
- 16th ST:TNG: Shadows on the Sun (Michael Jan Friedman) £4.99
- ST:TNG: Last Episode novelization (TBA) £3.50

BOOK EXTRA

To celebrate 60 years since the foundation of the British Film Institute, BFI Publishing releases *A For Andromeda to Zoo Tie-in*, a catalog of 10,000 pre-1980s programmes held by the NFTVA. From January Pocket Books, a division of Simon & Schuster, take over the numbered new ST and ST:TNG novels from Titan. Titan continues UK first publication of *Star Trek Adventures* with a price rise to £4.50 from Perry's Planet up from £3.99. The ST:TNG *Nitpicker's Guide* examines all the blooper, continuity errors, equipment oddities and plot discrepancies in the show. Titan's Doctor Who script books may continue to slip. *The Pirate Planet* faces delays in BBC approval over usage of Douglas Adams' original script rather than the broadcast version. Planned for 1994 is *The Crusader Virgin's The Desecrator* (previously known as *Mystic Links*) is the title of 10 short stories featuring various Doctors with a linking theme. New books to feature Doctors other than the Seventh will be released in due course under an imprint known as Doctor Who - The Missing Adventures. Novels from Craig Huxley and Stephen James Walker are amongst those under consideration. Barry Letts has agreed to write *Paradise of Death*, which should expand on his radio drama. Gary Russell's *Legacy* is set on the planet Peladan. As an experiment *Virgin* will produce for mail order only a limited edition volume comprising novella length segments linked thematically. Another Doctor Who graphic novel should appear early in 1994. *Virgin* will update its Doctor Who Programme Guide to add radio and video information and an appendix covering the New Adventures series and radio programme information. The Programme Guides are to become a series, the first of which is *The Avengers* in March.

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and moves into a loft above a shop with Richie.

Another character, Dawson, is a leader of a covert group called the Watchers. These people are mortals who have been quietly observing immortals for centuries and passing the information down through the generations. The Watchers have therefore compiled dossier on most of the immortals.

The first episode of the season is titled *The Watchers*, where Dawson meets Duncan and reveals his knowledge to him that a Watcher has gone bad, beenheaded an immortal, and joined a group called the Hantu. An uneasy alliance is formed between them when Duncan begins his search for this Hunter. A new regular character, Carrie DeSalvo, played by Phillip Akin, will be introduced in this episode. DeSalvo is an ex-Navy Seal and martial arts expert. The season will have a run of 22 episodes, 14 of which will be shot in Vancouver and 8 in Paris.

NFT

As well as recovering some footage from Doctor Who, the Missing, Beloved Wives conference at the NFT also saw the return of a tele-recording of a Christmas episode from the 60s of *Till Death Us Do Part*, of which the BBC only previously held an 18 minute VHS extract. Other outcomes from the event were audio copies of missing programmes including the Beatles on *Juke Box Jury* and the unearthing of a colour video recording of Nigel Kneale's 1968 *Wednesday Play*, *The Year of the Sex Olympics*, which the BBC only held on black and white film.

The impressive schedule for the tv part of the NFT's *Sherlock Holmes* season has now been finalized, and tickets will be available from the box office in mid-November.

Forthcoming

ITV network controller of children's programmes, Dawn Askey, has been true to her word over plans for more imaginative and fantasy drama with a £1 million commission from Central TV for the winter season of *Stanley's Dragon*, which will be based on Richard Carpenter's book about an American teenager who discovers a dragon's egg. Carpenter and Paul Naught,

Star Treks Update

Please note: The list is subject to change. Paramount satellite uplink dates are given first

The Next Generation - Season 7

(10 Oct) *Gambit, Part 1*: A two-part episode which follows the repercussions of Koinobis from the episode *Rightful Heir* in Season 6. Riker is shocked to find Picard, who has been missing and presumed dead, posing as a mercenary on an alien ship to infiltrate a ruthless smuggling ring. Both Caitlin Brown (from the DS9 episode *The Passenger*) and Robert Curtis (Savik in *Star Trek 3* and 4) will play Romulans in this episode. (16 Oct) *Gambit, Part 2*: James Worthy of the Los Angeles Lakers will play the Klingon Korral.

(23 Oct) *Phantasm*: In this Patrick Stewart-directed episode, Data meets Sigmund Freud and undergoes dream analysis with him, explaining to Sigmund the strange dreams he has been having recently.

(30 Oct) *Dark Page*: Liwaxana Troi returns with a deep, dark secret which Deanna discovers, and there is a mystery on board the Enterprise for her crew to solve.

(06 Nov) *Attached*: Directed by Jonathan Frakes. Plot unknown except that Picard and Crusher will become linked telepathically by a device attached to their brain stems. Plot unknown for... (08 Nov) *Attached*; (13 Nov) *Force of Nature*; (20 Nov) *Inheritance*; (27 Nov) *Pavlov*.

In a future episode, Troi will take her commander's exam. Finally, Robin Williams (*Mork and Mindy*, *Dana Carvey (Wayne's World, Saturday Night Live)* and *Christopher Lloyd (Star Trek 3, Adams Family)*) have all expressed an interest in appearing in the final season of TNG. A clause in the contracts signed by the cast of *Star Trek: The Next Generation* states that an eighth season of the show may be produced if the executives at Paramount wish it to be. If the eighth season is to take off, it would probably go into production for a 1995 screening. This means that it would be filmed following the completion of the first *Star Trek: The Next Generation* motion picture, which is to go before the cameras in the early summer of next year. At present plans call for the involvement of the original cast, although no contracts are signed at present and everything could fall apart.



Powerful memories for Liwaxana in *Dark Page*

Deep Space Nine - Season 2

(16 Oct) *Invasive Procedure*: The crew of DS9 must fight for Jadzia's life when a desperate Trill takes the group hostage and steals the Dax symbiont, leaving Jadzia to die. Meanwhile the station has a close encounter with the Borg.

(23 Oct) *Cardsassi*: An Odo and Bashir-based episode which sees the return of 'Plain simple Garek' from last season, and Dr-Bashir following up on his 'spy hunting'.

(30 Oct) *Melora*: Dr-Bashir falls in love with a wheelchair-bound scientist (the wheelchair-bound scientist was the original idea Paramount had for Jadzia Dax).

(06 Nov) *Rules of Acquisition*: A female Ferengi comes to DS9 disguised as a male, but Quark discovers this.

(13 Nov) *Necessary Evil*: Another episode centring around Odo. Plot unknown for... (20 Nov) *Second Sight*; (27 Nov) *Sanctuary*.

We will see the introduction of a new alien race, The Dominion. They will make life difficult for DS9 to winds mid-season. Meanwhile, the second episode of the season is intended to tone Kira's character down whilst Sisko's character is being broadened with a major story for him mid-season. There will be two love stories, one featuring Bashir falling in love with someone in a wheelchair, and the other being a Kira love story. Finally, Wil Wheaton may appear in DS9 story as Wesley Crusher.

Rules of Acquisition: Quark's new friend Pel is a bit of a surprise



Paramount Pictures are involved in a fourth *Star Trek* series. It would appear that members of the current *Star Trek* production crew are involved, although their precise identities are unknown. The series would be a direct replacement for *The Next Generation* and would be set aboard another starship in the Starfleet. Details are very sketchy but one report has stated that Marina Sirtis and Jonathan Frakes approached the production office and volunteered their services for the new series. They suggested the idea that they become regulars on the new series. Instead of being William Riker from the sixth season episode *Second Chances* and they would live on the new ship as a married couple. The premiere air date for the new show may be as early as Sept 1994.

who worked together on *Robin of Sherwood*, will produce. Despite the main character being American, funding is totally UK based, although overseas sales potential may be enhanced. Buena Vista International, Walt Disney's international arm, is co-producing *Disney Theatre* with European broadcasters TFI, RAI, ARD and TVE. The first programme, titled *Stick With Me, Kid*, is being shot in the UK and is about child prodigy detective Ripley (Krisopher Milnes) who hires an out-of-work actor to front him. Also cast are Leigh Lawson, Rosemary Leach, Sir John Gielgud and Louise Jameson. If a US broadcaster picks up the film, 11 further episodes will be made.

Jim Henson Productions has pre-sold its latest puppet series *The Secret Life of Toys* to the BBC; 26 x 13-minute episodes are to be made in Germany.

As suggested last issue, both *TekWar* and *RoboCop* The Series have now entered production in the US, while a second series of *Time Trek* is underway. Also in production from Warner Bros is *Kung Fu: The Legend Continues* co-produced by David Carradine.

The animated series *Conan the Adventurer* will be shown on BBC1 in early 1994.

Satellite & Cable

The current batch of vintage *Top of the Pops* finishes on 12th November but, for those who missed them, re-screenings

Battlestar Galactica

Apollo and Starbuck continue to battle Cylons on Sky One



begin on 15th. The planned replacement for *Rebecca of Sunnyside Farm* on Saturday is *Little Lord Fauntleroy*.

The UK satellite premise of *Star Trek VI: The Undiscovered Country* will take place on Christmas Day on Sky Movies. Farther to TV Zone 46 is the refusal of writer NJ Crook to allow his *Colditz* episodes to be screened on UK Gold, it now looks as if there is trouble brewing between the Writers' Guild of Great Britain and BBC Enterprises as the latter is reported to have been approaching writers to sign contracts which give up their rights in perpetuity for programmes on UK Gold. A WGGB source has commented,

"We are less than pleased with this. There is a total absence of goodwill between the Guild and BBC Enterprises at the moment." British Telecom is planning a trial dial-up video on demand service via its telephone network next year following a ruling by the Independent Television Commission enabling BT and other operators to run such services without local delivery licences. Considered a blow to the UK cable industry, it is understood that BT has been developing VOD for some time and has already made approaches to programme providers such as BBC Enterprises and Themes Television.

French and Belgian broadcasting authorities have banned The Cartoon Network and TNT from cable distribution because they claim they do not meet EEC-

OUT OF THE BOX What's on around the UK

If you spot something we've missed, please write and tell us at the editorial address

Daily (Monday - Friday)		
01.30	Monica Maniac	Sky One
17.00	The Beverly Hillbillies (not Thursdays)	Bravo
17.00 &		
22.00	ST: The Next Generation	Sky One
23.30	The Twilight Zone	Bravo
23.40h	Doctor Who	UK Gold
Mondays		
00.00	A Twist in the Tale	Sky One
01.20h	War of the Worlds (1st season)	LWT
16.00	The Snow Spider (until 22 Nov)	TCC
16.00	Elmyn's Moon (from 29th Nov)	TCC
17.00	Batman	SAC
18.00	The Addams Family	BBC2
18.00	Batman	C4
21.00	Cracker (until 8th Nov)	ITV
23.40	War of the Worlds	HTV
Tuesdays		
16.20	Space Vets	BBC1
18.00	Mork and Mindy	C4
18.00	The Invisible Man (1950s ITV series)	Bravo
18.30	Torchy, the Battery Boy	Bravo
18.00	Tales of Edgar Wallace	Bravo
Wednesdays		
16.00	Star Trek	BBC2
18.00	The Crystal Maze	C4
Thursdays		
16.30	Uncle Jack and Cleopatra's Mummy	BBC1
18.00	Survivors	UK Gold
21.00	Red Dwarf VI (until 11th Nov)	BBC2
Fridays		
18.00	Captain Scarlet	BBC2
18.25	The Man From UNCLE	BBC2
Saturdays		
11.00	X-Men	Sky One
14.00	Bewitched	Sky One
15.30	The Invisible Man (1950s ITV series)	Bravo
17.15	seeQueen of DSV	ITV
17.45	Torchy, the Battery Boy	Bravo
19.00	The Flash	Sky One
22.30	Tales of Edgar Wallace	Bravo
Sundays		
00.00	Monsters	Sky One
04.00	Doctor Who (Omnibus)	UK Gold
10.45	Land of the Giants	C4
11.00	X-Men	Sky One
11.30 &		
14.00	Worzel Gummidge Down Under	TCC
12.00	Stingray	BBC2
12.00	Survivors	UK Gold
13.00	Battlestar Galactica	Sky One
13.35	Amazing Stories	BBC1
17.45	Torchy, the Battery Boy	Bravo
19.00	Star Trek/Deep Space Nine	Sky One

agreed programme quotas for European produced content (30%). The UK seems more willing to accept at start-up no channel can be expected to fulfil the quota until revenues strengthen. A group of cable operators has thrown a lifeline to USA Networks, parent of the USA Network entertainment channel and The Sci-Fi Channel, who failed to secure capacity on Astra 1C, by offering to part fund their European launches, provided they remain cable only. The proposal is currently under consideration. The feasibility of a European sat-

elite version of the US cable service The Disney Channel is being examined, which, apart from its own programming, would be a useful tool in the promotion of the EuroDisney theme park.

And Finally...

As *Coast to Coast* and *Great Light*'s rights to a *Doctor Who* film have expired, rumours are drifting into TV Zone of an interest in a *Who* movie, and maybe even a series, by Steven Spielberg's Amblin Entertainment. Believe it or not...





Session Six gives Dave Lister a chance to show off his inconsiderable musical talents

Photo © BBC/Red Dwarf Production

With the latest season of BBC2's cult comedy *Red Dwarf* well underway, Craig Charles, who plays space slob Dave Lister, reveals all...

CRAIG CHARLES has been with *Red Dwarf* for six years, and has seen many changes — but none quite so drastic as those in the new season. As devotees will know, the *Red Dwarf* has vanished, so all the action takes place on Starbug. "We've all got roles now," says Charles. "The Cat does a lot of the driving because he's got super reflexes, I sit next to him eating things and drinking beer, Kryten does the navigation and things like that. Holly's gone and there's just the four of us — it's very much 'posse' oriented."

Evolving

Other changes include improvements in the sets, although in general terms Charles thinks that the series has been fairly consistent in its standards. "Of course, there's more money now. You have to move forward, you can't keep looking back, so it's evolved a great deal."

The new season is also more of a serial than a series, in as much as the stories follow on. "Personally, I think it's the best one we've done; it's written well, well

acted, sets are brilliant, special effects are on the 'awesome' scale and the budget must have been stupendous."

The general attitude amongst those working on the show has also matured. "We used to be completely crazy — we still are in a way — but now we all go home afterwards, rather than go to the bar and get absolutely wrecked." He claims the first few series were made in complete hangovers. "They were filmed in Manchester, so we'd book into the Britannia

Hotel and the place would be declared an international 'rock zone'. The party wouldn't stop until five minutes before we were due on set. We'd say to the cameras 'don't talk too loud' and you could actually hear them talking into their microphones, 'sashh'."

Despite becoming a household name, Charles believes that fame has not really changed him since he's a private person who rarely gives interviews. "It's very difficult for me to walk down the street

Palava...Christine Kochanski back in Lister's arms



Craig gives a rare interview Photo © E. Hartman

without someone going "hello Smeghead" or whatever, so privacy's pretty much out of the window when I go home.

"I can't write poems about being on the dole anymore, because I suppose I'm moderately wealthy. I don't know if my life has changed because of *Red Dwarf* or changed because I've grown up and become responsible. I have a five year old son, I have an ex-wife, I have a mortgage and I pay alimony. My life has changed like anyone's from 22 to 28 — it's not changed that drastically because of my job."

Not Les Dennis

Luckily, even though he has the kind of face that everybody recognizes, he doesn't really get hassled by fans since most of them like his work. "I'm not just a guy on telly, I think I'm seen as much more approachable and much more down to Earth. If they didn't like me, I mean if I was Les Dennis, I would shoot myself in the head!"

The success of the series now means that it is making money. It's selling well on video, although Charles still notes that when the BBC promote their new season, *Red Dwarf* is not included. The exclusion is curious since the show is the most watched comedy on BBC2, attracting 7 million viewers last series and reaching number one in the ratings for BBC2 and Channel 4. "We're not really part of the comedy establishment — and don't want any part of it. Personally, I don't really want to be on BBC1 either, since I think we follow the comedy tradition of Monty Python, through *Nin the Nine O'Clock News*, through *The Young Ones*. Nine

o'clock BBC2 is very much an established timeslot, and I like that, I think it's good and you can get away with a little bit more. At the end of the day, we're trying to make exciting, new, different, innovative television."

Equally, the audience appreciation is probably one of the highest the BBC gets. "In my life, everyone who comes up to me obviously watches it. So, old people, young people, 8 year olds, 60 year olds, business men, bankers, students, it's a weird cross-section of people who are actually watching."

Conventions

The success of *Red Dwarf* has meant that Charles has travelled to some of the conventions in the States. The experience was staggering. "In Chicago five thousand people came — just to see me. I like the Americans, they treat their stars a lot differently — almost reverently."

On a separate visit to Los Angeles for a pilot of a show of his own called *The Janitor*, he saw the pilot for the American version of *Red Dwarf* but wasn't very impressed. "The classic mistake they made was believing that *Red Dwarf* is just the writing and it's not. It's the posse — it's the way we all bounce off each other. We're a very unique blend of people who are all so fundamentally different in our ideals, in our lifestyles, in our beliefs that for those 8 weeks or so, we just gel. We're mates and we create the show. Now the Americans haven't got the rich tapestry of society which we're all drawn from, and they haven't got me, Chris, Danny and Robert. Plus we all throw in licks in rehearsals and that's where the creative processes of *Red Dwarf* happen."

Season Five's Demons and Angels gave the cast another opportunity to play different roles...



However, Rob Grant and Doug Naylor are not always open to cast suggestions. "It depends what mood they're in. I mean they come to us with the finished plots and finished scripts and sometimes they say don't change the line, trust the script, but you can't ignore a gag. If someone comes up with a gag they'll say put it in... so we all stick in some lines here and there."

Despite numerous complicated special effects, the series is shot before a studio audience. Charles often would prefer not to have the audience simply because it would allow more time to craft each episode. "It's like being in an exam, you've got to do it all on the big night. We do get a lift off the audience, but often they are laughing at the feed line before a film is played in, and so they miss the real gag." The BBC likes the studio audience format and Charles feels that more often than not television producers tend to go for the technical take before the performance one "if they haven't got a boom in shot and no-one's forgotten their lines then that's it, next scene."

Ultimately he would prefer to work in the studio to location. "I like studio sets because they look like studio sets. They look like the early versions — even some of the later versions — of Star Trek. It's obviously studio and I like that Sixties type of look."

Video Games

In the sixth series, more scenes revolve around the Total Immersion Video (TIV), and consequently there are a lot of dream sequences which change the crew into other characters, such as gangsters or cowboys. Otherwise there are few costume changes because all the action is on



The early days of *Red Dwarf* — when Cat had more outfits. Photo: Paul Roper

Starbug. Even the Cat only has two costumes this year — because he's on the ship, he can only bring along a small wardrobe — albeit with lots of accessories!

A welcome first for Craig Charles is that in *Pravens* Lister gets to kiss a girl, Samantha Robson, who plays Pete Travers' sister. "I got to kiss her in a quarry at about quarter past two in the morning absolutely freezing with the wind blowing all around and the sound man going 'Sorry we'll have to do that again', and me going 'Re-

Nice Legs, Craig!'" Photo: D. Thompson



ally? Oh no!' So I got to kiss her about twenty five times, which was good, because Lister has never been kissed on the lips before."

Red Dwarf's future also looks secure, with talk of another series, Christmas specials, a movie, even a stage version. The third novel is also underway, and the general feeling is that the series will continue for so long as the cast and production team want to do it and can bear to be with one another.

Although the original idea for the series was taken from a radio sketch, there are no plans to make a radio version of the series. Audio books have been released in which Chris Barrie read the stories and impersonated all the characters. Unfortunately, this did cause a little friction between the team. "It pissed us all off really, because we didn't even know it was happening. They're not breaking any laws, but ethically it's a bit lax."

Irons in Fires

All the same, Craig Charles still has many irons in the fire and is now in the fortunate position where he can often call the tune. After *Cyberzones*, the series has been suspended for a year simply because Charles has refused to do anymore until the technology on the series improves. His first book, *The Craig Charles Almanac of Total Knowledge* (a slim volume as he describes it) is also due out at any time.

He's also about to record a jazz album with Acid Jazz, called *The Craig Charles Album of Total Rhythm*. He might give it a rest for a while until a reasonable, decent offer comes along. "I'm not trying to be arrogant or big-headed, but on some shows the budgets and production values are not as high as *Red Dwarf*. Consequently, because you've been involved with making a hit show where things are done properly for so long, you get pretty high production values and know how things should be done."

Charles explains he gets many offers to appear in sitcoms, "white sofa" comedies as he calls them. "Lots of white families living next door to each other with a sofa and some french windows... but why do a sitcom that's not funny, because everyone'll go 'it's not as funny as *Red Dwarf* and I'll be on a slippery slope.'" He is currently considering an idea for a series called *Straight from Her Majesty's*, which, despite its title, is not a variety show. Instead it's about two guys who escape from prison.

"I like to do different things, but I want them all to be good. I'm lucky because I've had very few flops, but that's not because I'm great or brilliant; it's just because I'm touched by angels in a way."

"Looking at the way I've led my life, certainly for about a five year period, I'm very lucky to be here. I'm very lucky still to be on an upward curve, so I'm just a lucky bastard. Doesn't it make you sick?"

Carrie Cantor



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You've read our letters pages and straight away put pen to paper — or fingers to keys — and given your views. So we take up the letters pages straight on from last issue...

Who-Ha!

Clive Huggett
Horley, Surrey

I strongly disagree with Anthony Kent's comments about Doctor Who in TV Zone #47. Both Colin Baker and Sylvester McCoy were excellent as the Doctor, and it can't be said enough times that it was disgraceful the way Colin Baker was treated by the BBC.

Michael Grade took the series off the air for eighteen months for no reason other than petty one-upmanship with ITV. When the series came back there was less publicity than when it was taken off, the length of each series was reduced to only fourteen episodes, and there were no repeats of Doctor Who between 1985 and 1991. In short Doctor Who never attained the high profile it had enjoyed up to its twentieth anniversary.

The low ratings for the last season to date were because the show was on at the same time as Coronation Street, and it hardly got any publicity in Radio Times. (When I went on holiday in 1989, most people I met thought that Doctor Who had finished a long time ago, but there was still one more series to come). It did not get low ratings because of the standard of the show (as I seem to remember the ratings increased as the show went along). In fact season twenty-six was excellent.

Doctor Who should be brought back, but it shouldn't try to recapture the style of the sixties or the seventies, but should capture the style of the Nineties.

Editor: Well, I would not agree that Michael Grade was actually the one who decided to axe Doc-

tor Who, but let's not get into BBC politics. Speaking of which...

Mark Jefferies

Woodford Green, Essex

I can't believe that after all the publicity about the Doctor Who 30th anniversary story they decided to axe it! What was the point of it all? Surely it can't have been a hoax? If the BBC announced at a later date that the series is coming back who's going to believe them?

I just can't understand why they axed it, if it was for cheap publicity, then the BBC must now know that everyone's dying to see the series back!

Who was going to be the next Doctor anyway? If it was all just an elaborate hoax then maybe there wasn't going to be one! Mind you, in Starburst #181

Sylvester McCoy suggested that Brian Blessed might have become the next Doctor. Brian Blessed was reportedly going to play either a good new villain, Hawkman.

This story was the complete opposite of what it should have been. It's full of old monsters and Doctors but that's the least of our worries. It's set in the Tom Baker era, after Logopolis but the only story which can possibly follow on from Logopolis is Castrovalva. It would have been much more sensible to follow on from Survival or, better still, one of Peter Davison's New Adventures. Surely Sylvester McCoy's final story should have been written more along the same lines of The

Caves of Androzani than The Five Doctors? What we need to see in this Doctor Who story is a glimpse of the new developments to come in the next series. If Graeme Harper's plans to produce Doctor Who on television have been axed then can't he produce it on the big screen? He could go into partnership with a producer from the British film industry. He would have very little to lose. He needn't worry about losing money as the series' popularity has already been proved.

If Sylvester McCoy was going to have a final story to say goodbye then obviously a different script would have to be used. This story should give us a glimpse of the new developments to come in the new series of films and if it were written in the same style as the New Adventures that would be a bonus. New ideas will be very important. The most established monsters and villains may be very good but they have been done to death and new stories featuring them are highly unlikely to be any good.

Editor: And...

Liam Stammers

Rochester, Kent

Never before has such controversy been stirred up concerning the return of a popular series, as in this case Doctor Who.

Now that the proposed thirtieth anniversary special for TV has officially been shelved, I would like to ask the BBC one question. Could The Dark Dimension not be made into a radio play

like The Paradise of Death? My other main concern lies with BBC Video. With many of the show's classic stories already having been released, for example Genesis of the Daleks and Earthshock, that leaves very few good stories left, so perhaps next year some of the worst ones ever made will be potential releases. If, for instance, both Nightmare of Eden and Paradise Towers manage to find their way onto the shelves of the shows, I shall avoid them like the plague.

These two stories in particular (and others) are typical examples of what makes bad Doctor Who, i.e. ludicrous acting, unconvincing monsters, designers with brainstorm, and nonsensical plots with an emphasis more on humour than drama.

At least there is Arc of Infinity, a most underrated Peter Davison story to look forward to in January, but at the moment that appears to be it. The recent repeat of Resurrection of the Daleks might delay the possible release of this story, but I certainly wouldn't rule it out. This is one of Eric Seward's masterpieces. As regards to the cancellation of The Dark Dimension, my personal confidences are with Graeme Harper, one of the show's finest directors, who was at first contracted and then subsequently told to 'go home and forget about it' once the decision had been taken to shelve the project.

Editor: Now for some comments on a recent Fantasy Flashback

Martian Mania

Nathan Cooke

Stockton-on-Tees, Cleveland

Just a few points on your article about The Martian Chronicles. Firstly I am very surprised by the fact that you totally ignored the British input into this series. Despite the impression Stuart Clark gave, the programme was actually made in Britain at Lee International Studios (home of Press Gang) and on location in Malta and Lancashire, in association with the BBC and Polytel International. Also NBC may have commissioned and screened it but they certainly didn't make it. It was an co-production between Charles Fries (not Friedl) Inc and Steinberg Productions. Quite an omission for a British based magazine.

Stuart also got his facts wrong about the book. Colonel Wilder



certainly doesn't die on an expedition exploring the outer solar system. In fact he returns from the said expedition in April 2026 where he visits an old friend before heading back to post-apocalyptic Earth — fate unknown.

On a more positive note, Stuart was right about the video release only containing the first two episodes, despite the fact that although credited, Nyree Dawn Porter and Barry Morse don't appear and three of the photos on the cover are from Part Three. I contacted Castle Pictures about this and enquired about a possible release for Part Three, to which I received the reply, "We didn't even know there was a Part Two". Still, it's nice to have at least two (almost) complete episodes rather than the severely edited compilation I was expecting when I checked the running time.

Smart Clark replies: Space considerations precluded the inclusion of all the information in your first paragraph. I apologize for under-explaining the importance of it to any of our readers. The error in Charles Fries' name was an unfortunate typing error (and I am new to each other on a keyboard).

Sincere apologies for terminating Colonel Wilder! It has been many years since I read the book and I took advantage of a reference source which claimed to summarize the novel. I reiterated, in good faith, their mistake.

Kevin Hall

Gorebridge, Midlothian
In an extremely desperate bid to try and find out what the situation is regarding *The Martians Chronicles* I write to you in hope of an answer in connection to Stuart Clark's article in TV Zone #466 page 30.

Mr Clark states that the video available to buy contains only the first two episodes of the story and continues on to say that part three is "missing entirely". I am fully aware of the fact that the video is missing the final part, having bought it some four years ago, and I remember seeing the third on British television back in the early '80s. I am left wondering, does Mr Clark mean to suggest that the third part is to be listed among the other missing episodes of such series as some of the *Doctor Who*'s of the '80s?

Smart conclusion: There are no reports to suggest that the man-



The Bionic Couple. Where are they?

ter tape of the third episode no longer exists. I have no idea why it was not placed with the other two on the tape.

Tangled Titles

Nick Brown

Basingstoke, Hants
I'm glad to see you reviewed the Binis Clemens *Thriller* series, albeit in the "Fast Forward" section. Until I read the review I'd assumed that the 1982 repeats (which was the first time I'd seen them) with the five minute title sequences were the original versions, and that they'd been cut for video release.

Far from being "dull" I loved these sequences (in fact they were one of my favourite parts of the series) and was quite disappointed that they'd been left off three of the video versions (although I have to agree that the *One Deadly Owner* titles aren't as good as the others). Most of the ones I saw weren't just straightforward clips of the story, but wonderful montages with, as I recall, specially shot scenes which served as intriguing teasers of the story, and were like mini episodes in their own right.

Anyways, if as you say the ones with the *Thriller* title on-screen are the originals, why is it that in *Somewhere at the Top of the Stairs* for example, the pre-credit se-

quence begins with Donna Mills apparently sleepwalking through the house as in the American version, then cuts to the titles, whereas in the repeats which I saw this sequence carried on as I remember? This is why I thought they'd been cut. Also, who wrote all the music for these opening sequences, as I'd always assumed it was written specially for the series by Lance Johnson (such story had its own folk music)? This was another highlight of the series for me, the music for *Terror From Within* and *Sleepwalker* I thought were really scary.

Finally, do you know if ITC have plans to release any more volumes of *Thriller*? More info on this excellent series please, and how about an episode guide? *Edwir:* It would mean that a certain answer of editing tool place on the episodes of *Thriller* that were shown in the US. These episodes had the *Thriller* title removed and were transmitted under the banner of *The ABC Mystery Movie* which also included other "not" *Thriller* drama made in the US. Many of the *Thrillers* shown in America were transmitted up to several months ahead of their British screenings.

In view of *Thriller's* rather convoluted history it is difficult to say how many episodes were actually made. One figure sighted

is 43 but so far there appears to be evidence of only 42 episodes. There are no immediate plans to print a *Thriller* episode guide, however, ITC will be releasing a further two volumes of the series next year, and we do fully intend to give this excellent series further coverage.

Bionic Who?

Chris Case

Ventnor, Isle of Wight
I enjoy reading your magazine and am writing to you in the hope you can answer a question that has for some time been a mystery to me. Why is there an absence of information in Science Fiction magazines regarding the excellent television series from the Seventies, *The Bionic Woman*.

I have been a fan of the series since it began in 1976 and always looked forward to the time when the series would be released on to video. Alas, I am still waiting for that time and find it hard to believe programmes such as *Sapphire and Steel* and *Red Dwarf* can be released (I'm not knowing these shows) and absolutely nothing on *The Bionic Woman*. I know that there have been two recent video releases of *The Six Million Dollar Man & The Bionic Woman*, but it would make my day if you could give me any information regarding possible future releases of any episodes of *The Bionic Woman*.

How about doing a feature on Lynda Carter and Lee Majors in their respective roles as Jilene Sommers and Steve Austin. I would certainly look forward to the possibility of an episode guide appearing in your magazine.

One final question I hope you can answer for me and that is, why when Sky aired episodes of *The Bionic Woman* did they not show every episode and in particular a three part story called *Kill Oscar*?

Edwir: Sky may not have been able to show *Kill Oscar* as part two of the story was actually an episode of *The Six Million Dollar Man*, a series Sky did not have the rights for.

The Bionic Woman was featured as a "Feature Flashback" in TV Zone #460 and we are considering the possibility of a feature on *The Six Million Dollar Man* for a future issue.

Keep sending your comments in.

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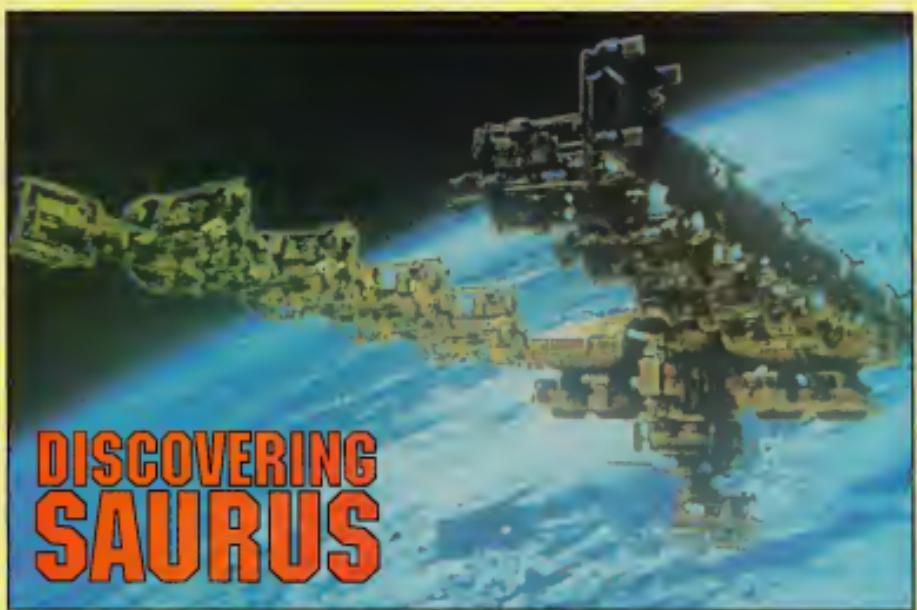
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DISCOVERING SAURUS

The giant refinery in orbit around Earth

APART from the exploits of Red Dwarf, it has been a long while since British television has spawned an original Science Fiction series. In 1994 that could all change if current plans come to fruition. A new action/adventure television series, known as Saurus, is getting ever closer to production.

The series was first mooted in 1986 as an idea from Bill Pearson and Peter Durrell. At the time, no one seemed interested and so the project was shelved. This year, however, interest has been rekindled and Saurus could be in production next year.

Inventive SF

Details about this new show are, understandably, sketchy at the moment but it is obvious that plans are being laid for the most complex, involved storyline a British Science Fiction series has ever had.

The name derives from the lead character of the show. Saurus, himself, is a reptilian alien being. In effect, he is an evolved dinosaur. He comes to Earth because he believes that using Earth technology is the key to saving his own race from alien invaders. He materializes on the bridge of a NATO submarine but soon discovers that humans are having trouble with alien invaders of their own!

Roverlab trundles across the snowy wastes





A thermal mine ready for detonation

The key to power on this future Earth is the 'miracle discovery', HY-7. The mystery and the 'terrible truth' of what HY-7 actually is provides one of the story arcs which ties the first season together. Whatever this substance is, the aliens who have been drawn to Earth want it too. To combat this, a specialist team is set up to deal with alien incursions.

The Characters

The team features five characters. Lee-man is a hero from the action figure mould. Although quick to judge and show anger, in more rational moments he is also quick to understand and forgive. Jan is a female character who at first appears full of self-doubt and insecurity, but as the series continues she finds her niche and blossoms. Torben has a hard time establishing himself as a person since his father is overseas president of the giant ASA corporation (which mines the HY-7). Gradually Torben comes into his own as part of the team. Reed is purely military and of the opinion that action and fighting are the solutions to all problems. He regularly comes into conflict with the other members of the team. Saurus, of course, rounds out the main characters.

The Plots

Within the pilot episode, many story ideas will be set up and purposefully left open and unresolved. In this way the pieces of the story jigsaw can be filled in during later episodes. To provide well-rounded stories for each episode, each hour segment will be written to include three plot strands. The main strand will be the action-adventure story and the two sub-plots will provide an emotional and a comedy component.

At present, plans call for a two-hour pilot episode to be followed by 13 one-hour episodes. Funding is not yet confirmed but interest is high. Should everything go according to plan, Britain will have a quality Science Fiction show that rivals the glitzy American productions.

Stuart Clark



Above: The drilling rig is blasted by an alien craft

Below: A light welder in action



BABYLON 5

Space Station Chic

CREATING costumes for an entire space station full of aliens is a difficult proposition, having to do it in five weeks is near impossible. Just ask Catherine Adair, whose design work on *The Gathering*, last year's pilot for the Science Fiction series *Babylon 5*, had to be finished within that deadline. In addition to creating a new style of uniform for the space station personnel, she also had to visualize a distinctive look for each of the alien ambassadors, as well as the countless non-human entities who populate the station.

For Adair, the prospect of costuming an entire universe of characters within an extremely short period of time was a tremendous challenge. "I would love to have had more time," the British-trained designer agrees. "I'm not sure you could ever talk to a designer who wouldn't say that, regardless of how much time you gave them."

Opportunities

"At the same time, I felt very fortunate that there was a window of opportunity. They were looking for a new designer, because their first one hadn't worked out, and for me, it was a special project. It was challenging, it was visually creative, and I also liked the people. In the first meeting, I met [executive producers] Doug Noller and Joe Straczynski, as well as [director] Richard Compton. I also met my production designer John Iacovelli, and all of them were almost of one mind in their enthusiasm for the project."

The first thing Adair had to do was determine a starting point for her work. "I started with, 'Let's get rid of the garbage, what makes you crazy? What don't you want to see, or what irritates you?' Once they'd given me that, which they were



Right: Strong lines and patterned fabrics are a trademark of Ambassador Delenn's costume

very accessible about, that got rid of a whole host of options.

"What they didn't want to see was obviously something that looked like *Star Trek*. They wanted it to have a reality of its own, and John Iacovelli had designed a spaceship that looks as though it's living and working. Although there are areas in the ship that are in better condition, you get the feeling that it's always under continued maintenance, so it perhaps had a more organic quality to it.

Creating Cultures

"And then Joe Straczynski had put together little backgrounds and biographies about each of the planets the people came from, and their histories, and that helped a lot. You don't get people in Los Angeles going around in Eskimo outfits. We live in a warm climate by the water, so we walk around a lot in shorts and T-shirts in the summer time. That's a reflection of the environment and the life-style."

"It's the same with aliens. If you give me a background of what their planet is like, what their background is, whether they're warriors and have rushed around fighting for centuries; all of that tells you something about them as a people."

The designer agrees with *Babylon 5* creator Joe Straczynski (*Starburst Special #16*), who believes that Mankind will one day take elements of its culture into space. "I remember asking Joe, 'If I think back in time to what Venice must have been like as a free trading port in the 15th century, where it was a meeting of East and West, and put that place into the future, am I somewhere in the right ballpark?' He said yes, so that's what I used.

"I also think there are certain things that will always stay pretty much the same. There are men who haven't changed; there are bedouin women who have dressed the way they do with the veiling for centuries. I wanted some of those elements; and every now and again, you will catch a glimpse of something that is timeless."

Uniforms

With the Earth Alliance uniforms worn by Commander Sinclair and his officers, Adair tried to create a realistic yet comfortable military look. "I tried to make them look like real clothes," she elaborates. "Part of my thinking was how military is this military? How strong is the Earth Alliance? Is it militarily influenced so you have the feeling Big Brother is watching you, or is it like a uniform you'd see on an airline in the future? Those were the influences I had to decide from. Whether they were comfortable or not,

you'd have to ask the actors."

In order to avoid duplicating themes that may have been used in other Science Fiction films or television, Adair took a crash course in the genre. "I'm fascinated by American Science Fiction!" she enthuses. "Since I didn't grow up here, my repertoire of American SF and the culture of this country was somewhat limited, but I learned a lot in the last several months.

Attention to Detail

"I specifically refused to have anything recognizable in the pilot. Obviously, we had to for the background, because we couldn't afford the time even if we had the money, but if it was being featured, I said to my crew, 'I don't want anything from the rental houses that has come from any of the Science Fiction lines'. I developed a very quick and healthy respect for SF followers, because their attention to detail is extraordinary. I wish I could find people to research other things for me with the same vigour they know their stuff."

Because of the large number of aliens that had to be created for *The Gathering*, Adair had to work closely with the creature makers from Criswell Productions (*Starburst Special #15*) on some of the characters. "I would have liked us to have a lot longer, but I was coming in very much under the eight ball, and the

Criswell kids were also under a lot of pressure. We agreed that, anatomically, the creatures had to make sense. You couldn't have a giant head with a tiny body, so there needed to be some logic there, in terms of the colour schemes and the lines of the costumes."

Vorlon Alliance

One of the most spectacular collaborations between make-up and costume was the encounter suit worn by Kosh, the Vorlon ambassador. "That's a tough one!" Adair confirms. "It's not really a costume, it's not really make-up, and it's not really a prop, so that was done by committee."

"Everyone was very tolerant of me, because I come from a background where in Europe we have a lot more say in the hair, the make-up and the other elements than some people do in this country. I've often designed outfits where I've done from the top of the head to the bottom of the foot. I've had the crafts people and the technicians, who are brilliant at what they do, and took their work one step further to make it a reality."

Although Catherine Adair now pursues her career in Hollywood, she was originally trained in England, where she spent several years honing her craft. "Then my family emigrated to this country, and so on finishing at university, I moved here. I started as an assistant costume designer in

Opulence and excess are two trademarks
of Ambassador Londo (Peter Jurasik)





The Vorlon Ambassador was a collaboration between departments



Washington DC, and did ten or twelve years of theatre and opera and ballet, and then moved into television and films.

"I moved to LA about a year and a half ago, and did *Mann and Machine* for Universal. It was set in the future — she was a cyborg, and he was a cop. We got nice reviews, but we had a nasty time slot, so it didn't last long. From there I came into *Babylon 5*, so this particular neck of the woods is still relatively new to me."

"I am a fan of anything visually challeng-

ing or stimulating," Adair continues. "I don't favour any particular medium. I can look at a panned film that is exquisitely done just as happily as I can look at a piece of Science Fiction that is exquisitely done."

Adair is pleased at the public's response to *The Gathering*, feeling it is a tribute to everyone's hard work on the pilot.

"What I love about Joe's saga, and he's been kind enough to tell me a few of his storylines, is that he's put together this amazing epic. It's not just a two-hour pilot; it's a five-year adventure saga of all these people's lives, human and alien, and they all have 'meat' to them. The good people aren't just good; they have flaws, and the bad people aren't all terrible; they have nice qualities to them as well, so it has a lot of depth and a lot of texture to it."

Talking about what attracted her to the *Babylon 5* pilot, Adair continues: "First of all, they're a wonderful collaborative group to work with. The different departments give to each other, in terms of their time, their effort, and their energy. There was almost no squabbling, which is very unusual."

"Secondly, Joe has created this fabulous world; what else can you ask for? It's like a choice between shopping at department stores and making sure somebody has the right striped tie with their suit, or being given Centaurian women (or non-women) to dress — which would you rather do?

You're creating a world, and the better you get to know that world, the more you discover, and the more you discover, the more you can give it."

Is there anything in *The Gathering* that Adair is particularly fond of? "That's a tough one, because if I single something out, it diminishes something else, and I think that's a shame. There are different types of people and different types of aliens in it, and you get a sense of it not all being the same. There really is a little city or world up there, and if I can open just a tiny bit of that door for the viewers, then that makes me very happy."

Although Adair helped establish part of the visual style of *Babylon 5*, her involvement with the Earth Alliance was not to continue. During the several-month delay before the series was finally picked up by Warner Brothers, she was asked to work on the upcoming film *Beverly Hills Cop III*.

As for her work on *The Gathering*, the designer will always look at the pilot as a high point in her career to date. "It was a challenge to make, because we were doing a lot very quickly, but the people working on it were a joy, and fun and challenging and interesting. It was a lovely collaboration, which left me with a very good taste in my mouth. I'm sure you know, that's not something you can always say."

Joe Nazzaro

Shivers #9 - Out Now!

In this month's issue of *Shivers*, Alan Fawke is off to find his kidnapped wife, Marisa, New Zealand's most popular Gothic novelist, Vicki Vassell, is on the loose, and Vicki's son, Vicki the Hippie, Vicki and Vicki's Alex Winter, are in two very different storylines. Previews: *Loco Head*, *The Bone Knight* et al, stories about *P. D. James*, *Hard Target*, H.P. Lovecraft's producer Bruce Yarnell on his latest Lovecraft adaptation, drama scary stories from *Vita Perversion*, *Who Played Who*? *Whispers*. Plus... all the usual goings-on, awards and reviews and the latest Hammer releases rounded up.

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Starburst #182 - Out Now!

Not Generation X! Patrick Stewart talks exclusively about his printless royalties on the *Franchise*, Wesley Snipes and Sylvester Stallone reveal all on the set of *Armageddon* Man, there's a first sighting of Captain Ewok's worthy son solo and *Star Trek* and the *Star Wars* Disney crew travel to the Post Office to get their pensans... Plus... the latest *Forrest Gump* review, writers and readers and more.

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Film Review November Issue Out Now!

Sean Connery, appearing in *Rising Sun*, revisits New York's (metaphorically) crowded movie houses this October. Dennis Rodman reveals all about his stint as a 'Young man' in *The Peppermint*, and Meg Ryan, Holly Hunter and Jason Scott Lee talk about their year in issues. There's also reviews of every movie in and out, and readers' queries are answered in *Film Fix*. Plus... all the regular features...

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THE THIRD DOCTOR

Season 7

Cover / Title

- AAA Spearhead from Space
 - BBB The Silurians
 - CCC The Ambassadors of Death
 - DDD Inferno
- (4)

Season 8

- EEE Terror of the Autons
 - FFF The Mind of Evil
 - GGG The Caves of Androzani
 - HHH Colony in Space
 - JJJ The Dæmons
- (5)

Season 9

- KKK Day of the Daleks
 - NNN The Curse of Peladon
 - LLL The Sea Devil
 - NNN The Mysterious Planet
 - OOO The Time Monster
- (5)

TX Date / Number of episodes

03.01.70	(4)
31.01.70	(7)
21.02.70	(7)
09.05.70	(7)
	(2)

02.01.71	(4)
30.01.71	(6)
18.02.71	(4)
10.04.71	(6)
22.05.71	(5)
	(2)

01.01.72	(4)
29.01.72	(4)
26.02.72	(6)
08.04.72	(6)
20.05.72	(6)
	(2)

"A straight line is the shortest distance between two points, but it does not always mean the most..."
(The Time Machine)

JOHN PEEbles
1970

THE THIRD DOCTOR

Season 7

Cover Year
 AAA Spacetime from Space
 BBB The Silurians
 CCC The Ambassadors of Death
 DDD Inferno
 (14)

Season 8

EEE Terror of the Autons
 FFF The Mind of Evil
 GGG The Claws of Axos
 HHH Colony in Space
 JJJ The Dæmons
 (15)

Season 9

KKK Day of the Daleks
 MMM The Curse of Peladon
 LLL The Sea Devils
 NNN The Mutants
 OOO The Time Monster
 (15)

TX Date / Number of episodes	
08.01.70	(4)
31.01.70	(7)
21.03.70	(7)
09.05.70	(7)

(25)

02.01.71	
30.01.71	(4)
13.03.71	(4)
10.04.71	(6)
22.05.71	(5)

(25)

01.01.72	
29.01.72	(4)
26.02.72	(6)
03.04.72	(6)
20.05.72	(6)

(26)

"A straight line may be the shortest distance between two points, but it is by no means the most interesting."
 (The Time Warrior)

Season 10

Cover Year
 RRR The Three Doctors
 PPP Carnival of Monsters
 QQQ Frontier in Space
 SSS Planet of the Oodles
 TTT The Green Death
 (8)

TX Date / Number of episodes	
30.12.72	(4)
27.01.73	(4)
24.02.73	(6)
07.04.73	(6)
19.05.73	(6)

(26)

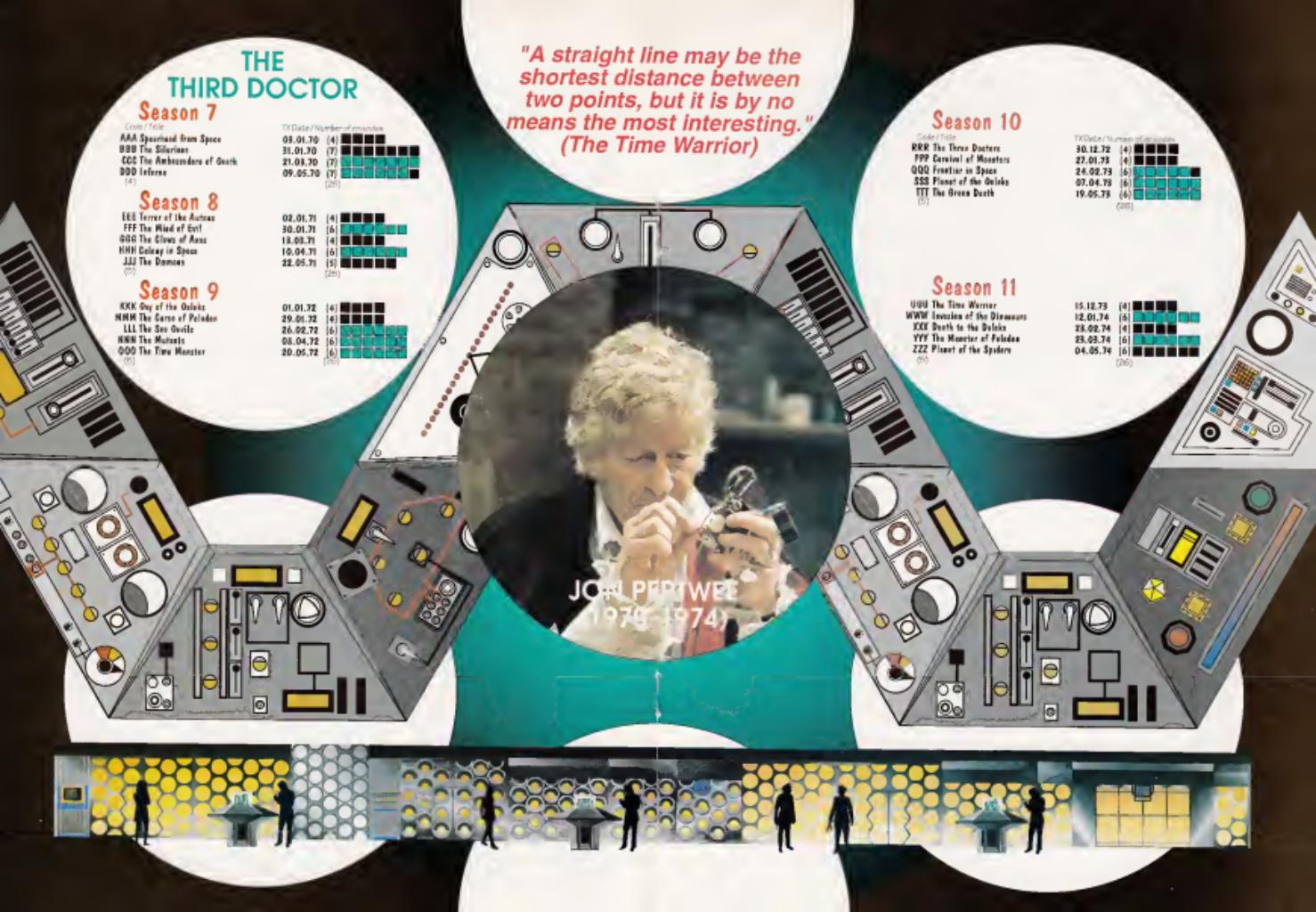
Season 11

UUU The Time Warrior
 WWW Invasion of the Dinosaurs
 XXX Death to the Daleks
 YYY The Master of Peladon
 ZZZ Planet of the Spiders
 (9)

15.12.73	
12.01.74	(6)
23.02.74	(4)
23.03.74	(6)
04.05.74	(6)

(26)

JON PERTWEE
 (1970-1974)



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Season 10

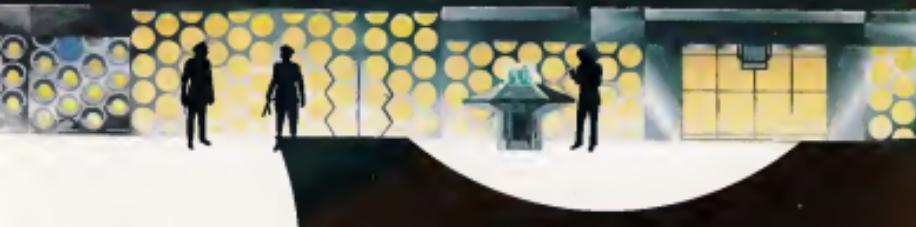
Code / Title
RRR The Three Doctors
PPP Carnival of Monsters
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[5]

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30.12.72	[4]
27.01.73	[4]
24.02.73	[6]
07.04.73	[6]
19.05.73	[6]
	(28)

Season 11

GGG The Time Warmer
WWW Invasion of the Dinosaurs
XXX Death to the Daleks
YYY The Master of Evilness
ZZZ Planet of the Spiders
[5]

15.12.73	[4]
12.01.74	[6]
23.02.74	[4]
23.03.74	[6]
04.05.74	[6]
	(26)





INTO INFINITY

The Plot

TWO families arrive at Space station Delta: Tom Bowen, his wife Anna and their son David, and Harry Masters with his daughter Jane. They are to be the crew of the light-ship Altares. Family units have been assigned to the mission because they will be travelling at the speed of light; the Time dilation effect means that when they return, people on Earth will have aged thirty years. They enter their craft and prepare for launch.

The ship begins its journey. Accelerating, it 'enters the red spectrum of the Doppler shift', then approaches maximum

speed. They pass Pluto, which at first appears blue because of the shift, then changes red as they pass.

Leaving the Solar System, the crew launch satellites which will transmit vital data back to Earth. Harry announces they are on schedule, and it is time for link up with Jim Forbes, back on Delta. Jim's message was sent a hundred days after they left.

The primary objective of their mission achieved, they now have to decide whether to return to Earth, or to head deeper into Space to explore further. Masters asks his crew to vote; they all elect to go forward.

Advancing into Space, the Altares encounters turbulence in a star cluster. As

Jane and Anna discuss the life history of the genus Albert Einstein, the ship is hit by a 'meteorite shower', and suffers some damage. The guidance system is lost, and the light speed drive cuts in. Harry hits the failsafe, and the Altares slows. Then the failsafe itself fails, and the ship carries on accelerating. The crew harness themselves into their seats, except for Anna who is thrown against the wall. As Altares goes faster and faster, the acceleration effects become unbearable.

The ship lies motionless in Space; the failsafe has cut back in. The shaken crew regain consciousness, but there is no power in the burst-out drive units. Instrumentation has also failed; there are no records of time or co-ordinates, and the computer does not recognize any of the stars. They must be billions of miles off course.

There is worse news: Altares is caught in the gravity field of a sun, and is drifting towards it. They must repair the drives, which will remain at a critically high temperature for some time. Masters dons a thermal suit and enters the area; he can stay there for only fifteen minutes.

Anna's readings of the red star do not make sense; its density is less than a millionth of Earth's sun. Tom believes that it is at the end of its life; a red giant. Masters reveals that one of the drive units needs to be replaced. Tom must take over from him as his prescribed time in the area expires.

The sun is approaching the supernova stage. There will be a gigantic explosion. Harry remains to repair the drive units, much to the distress of his daughter. He completes the task just as the star

The crew arrive on space station Delta





**Delta Beacon, with the docked
lightship Altares**

commences its detonation. Tom orders Jane to get the ship moving.

Altares speeds away from the blast.

Safe and well, the crew receive a signal from Delta beacon, transmitted fifteen years after they left Earth. They can now begin plotting a course home.

However, the ship is subject to a strong gravitational force and begins to veer off course. The drives are unable to break away, and Tom deduces that they are heading into a black hole. Attempts to escape prove futile, but Anna recognises it as a rotating black hole — they may be thrown into a new universe.

Bathed in a cacophony of coloured lights, the Altares hurtles through the black hole. It emerges in a strange galaxy, with new planets and frontiers to explore. There can be no return.

Credits

Tom Bowen Brian Blessed
 Anna Bowen Joanna Dunham
 David Bowen Martin Lev
 Captain Harry Masters Nick Tate
 Jane Masters Katharine Levy
 Jim Forbes Don Fellows
 Narration Ed Bishop

Screenplay Johnny Byrne
 Special Effects Brian Johnson
 Director of Photography Frank Wells BSC
 Editor David Lane
 Designer Reg Hill
 Production Supervisor F Sherwin Green
 Scientific Advisor Professor John Taylor
 Assistant Director Gino Marotta
 Music Derek Wadsworth and Steve Coe
 Wardrobe Rosemary Burrows
 Make-up Connie Reeve
 Hairdresser Patrick Grant
 Lighting Cameraman Nick Alder
 Producer Gerry Anderson
 Director Charles Crichton
 A Gerry Anderson Production
 Worldwide distribution Richard Price
 Television



Tom Bowen calculates Altares' course... with a slide rule!

Background

Filming on the first series of *Space: 1999* ended in the early months of 1975, and the production team took time to gather their thoughts. Gerry Anderson was thinking ahead to the second season, story editor Johnny Byrne was preparing three new scripts, and ideas were being explored for improving the show's format.

The quiet was interrupted by a telephone call from America. George Heinemann, the vice-president of specialised children's programming at NBC, rang to explain that his company was making a series of after-school specials. He asked if Anderson had any ideas for an episode that could cover Einstein's theory of Relativity, and Johnny Byrne was called into the office.

"Gerry said to me could I do a story for school kids?" Byrne recalls, "and I said no problem, I went into my office and wrote a little thing that took the principle of a ship travelling at the speed of light and put a family in it — so by not leaving them separated meant they wouldn't age at different



Harry Masters desperately attempts to repair the burnt out drives

rates because of the dilation effect. Gerry read it over the phone and we got the go-ahead straight away."

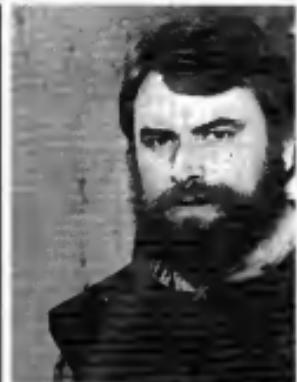
Unfortunately, the practicalities of writing a kind of *Lost in Space* by the textbook were not as simple as it first appeared. "Once I got the go-ahead I suddenly realized I knew very little about the theory of relativity," Byrne continues. "I left school at twelve and a half, but I'm a good reader and I went out and read 'Relativity for the Lay Man', and realized I was in deep trouble because there were so many aspects of it."

As the show was aimed at teenagers who were the equivalent of 'O' and 'A' level students, the production team were not able to bluff their way through it. "Whatever science you put in had to be relatively soundly based. We brought in Professor John Taylor who'd written a book on black holes, but there wasn't an awful lot he could do. In the end the story simplified itself down by necessity. I gave an illustration of the doppler shift, and gave an idea of how planets destroy themselves, and how they can become a black hole.

"Then we tried to duplicate the effect of

Tom Bowen (Brian Blessed) and his wife Anna (Joanna Dunham) face a crisis as the Altares heads deeper into Space





Brian Blessed in Space: 1999's *Death's Other Dominion*

sending people into the black hole. That wasn't feasible, but on the other hand just because it had never been done didn't mean it was impossible."

Into Infinity had a duration of fifty minutes, and was made on a modest budget that amounted to \$225,000. However, the studio had an immense stock of sets and props hanging around from series one of **1999**, and new items that were designed were then re-used on the second season.

Ten days were allowed for filming at Pinewood Studios, with an additional six weeks at Bray Studios to complete the special effects sequences. Again, models were re-cycled; space station Delta was in fact part of the spaceship *Dacia* from *Mission of the Darians*. Many of the production crew were **1999** regulars, from director Charles Crichton, special effects



The agonizing effects of accelerating to light speed

supervisor Brian Johnson, and director of photography Frank Watts. Derek Wadsworth, who provided the musical score, was later re-contracted by Anderson to provide another up-tempo theme for the second year of **Space: 1999**.

Into Infinity had no specially prepared title sequence; captions were simply imposed onto footage of the families transferring to the Altases from space station Delta, accompanied by Wadsworth's music. In a similar vein to many other Gerry Anderson series there was a pre-titles collection of clips, which featured action-oriented highlights.

Space: 1999's Nick Tate (Alan Carter) was cast in the lead role as Captain Harry Masters, while two first season guest stars Joanna Dunham (*Missing Link*) and Brian Blessed (*Death's Other Dominion*) portrayed the remaining leads. Child actor Martin Lev had previously been seen in the movie *Buggy Malone*, while Katherine Levy played a leading part in the popular ITV children's fantasy serial *Children of the Stone*. Ed Bishop, whose working relationship with Gerry Anderson went back many years, provided a narration, which explained many of the show's more



Katherine Levy played the young Space pilot Jane Masters

complex scientific concepts. Jane Masters' dog, which was seen in the opening moments being left in the care of Jim Forbes on Delta, was in fact called Bones, and belonged to Johnny Byrne.

NBC showed the episode third in their educational series **The Day After Tomorrow**. It was seen on BBC1 in the United Kingdom on 11th December 1976. The open ending hinted at more to follow: "Here are these people in an extra-dimensional existence in this other Universe," Byrne mused. "There may be similarities, there may be radical differences. What an interesting idea to explore in terms of a different Science Fiction series."

Unfortunately the idea was never pursued. "Gerry and I discussed it after it was made," he adds. "I think the hope was that someone might come back with some kind of offer." Such plans were overtaken by circumstances. The American backers of **Space: 1999** moved in Freddie Freiberg to produce the show, and much of the flavour of the first season was lost. Johnny Byrne left his job as story editor, and returned to Norfolk to write. As Anderson concentrated on making **1999** "bigger, better, more exciting than ever", **Into Infinity** just got swallowed up into its own black hole, and stayed there.

Richard Houldsworth
Altars in the new Universe



Martin Lev as David Bowen, looking suitably pleased with himself



FO.R. Armin Shimmerman, the role of Quark, the Ferengi bartender in *Deep Space Nine*, must have been a dream come true. Not only was he being offered what is arguably the most interesting role in the new series, but he was also given the chance to maintain his anonymity beneath a thick layer of make-up.

Painful Prosthetics

TV Zone: Having played a Ferengi before — in *The Next Generation* episodes *The Last Outpost* and *Peak Performance* — was it a difficult decision for you to play one again in DS9?

Armin Shimmerman: It was a major decision, because I was aware of the extent of the make-up, and when I had done it the first time, it was a bit painful. The teeth didn't really fit correctly, and I also had problems with the head. It's basically a helmet with a mask attached to it, and originally, the helmet had no

space for my ears. It was flat latex against the sides of the head, and it just pinned my ears back. I was also aware of the length of time it took to apply and take off. When I was cast, one of the first things I did was discuss these concerns with [make-up designer] Michael Westmore, and they redesigned the head so there are places for the ears. I also took the teeth to my dentist, and he made them immensely more comfortable. If fact, for a couple of weeks, I got great delight from the fact that everyone was complimenting Michael on how good the teeth looked, and they were his teeth, but they looked better because of what my dentist had done.

TV Zone: They're supposed to click in against the palette, aren't they?

Shimmerman: Exactly. They're basically a glove that fits around the teeth, and my dentist explained to me that they would act like braces, and would change the shape of my teeth. For a guest star stint that's fine, that's not going to do any harm

to you. The dentures now rest on my teeth as opposed to snap around them.

TV Zone: How does that affect your speech?

Shimmerman: It makes it a little harder to say the words, no doubt about that, and it also tends to generate a lot of saliva. I was looping an episode recently, and I said, "Jesus, look at the gob of spit that came out of my mouth!" and people will see it, because that's the final cut they were going to use. There's a glue that cements them to my own teeth. I try to take them out as often as I can.

Pros and Cons

TV Zone: But it was still a big deal, the prospect of having to come in very early in the morning and leave late.

Shimmerman: It is the most negative part about doing the role, and probably in my mind, really the only negative is the amount of hours I must deal with the



FOR Armin Shimerman, the role of Quark, the Ferengi bartender in *Deep Space Nine* must have been a dream come true. Not only was he being offered what is arguably the most interesting role in the new series, but he was also given the chance to maintain his anonymity beneath a thick layer of make-up.

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TV Zone: Having played a Ferengi before—in *The Next Generation* episodes *The Last Outpost* and *Peak Performance*—was it a difficult decision for you to play one again in DS9?

Armin Shimerman: It was a major decision, because I was aware of the extent of the make-up, and when I had done it the first time, it was a bit painful. The teeth didn't really fit correctly, and I also had problems with the head. It's basically a helmet with a mask attached to it, and originally, the helmet had no

space for my ears. It was flat latex against the sides of the head, and it just pinned my ears back. I was also aware of the length of time it took to apply and take off. When I was cast, one of the first things I did was discuss these concerns with [make-up designer] Michael Westmore, and they redesigned the head so there are places for the ears. I also took the teeth to my dentist, and he made them immensely more comfortable. It fact, for a couple of weeks, I got great delight from the fact that everyone was complimenting Michael on how good the teeth looked, and they were his teeth, but they looked better because of what my dentist had done.

TV Zone: They're supposed to click in against the palate, isn't they?

Shimerman: Exactly. They're basically a glove that fits around the teeth, and my dentist explained to me that they would act like braces, and would change the shape of my teeth. For a guess star said that's fine, that's not going to do any harm

to you. The dentures now rest on my teeth, as opposed to snap around them.

TV Zone: How does that affect your speech?

Shimerman: It makes it a little harder to say the words, no doubt about that, and it also tends to generate a lot of saliva. I was looping an episode recently, and I said, "Jesus, look at the gob of spit that came out of my mouth!" and people will see it, because that's the final cut they were going to use. There's a glue that cements them to my own teeth. I try to take them out as often as I can.

Pros and Cons

TV Zone: But it was still a big deal, the prospect of having to come in very early in the morning and leave late.

Shimerman: It is the most negative part about doing the role, and probably in my mind, really the only negative is the amount of hours I must deal with the

make-up. All the others to some extent deal with make-up, except for Avery [Brooks, Commander Sisko] and Colm [Meany; Miles O'Brien], who both breeze in and breeze out, and the rest of us sit there putting mine is the most extensive, and it does mean an extra four hours a day that has to be dealt with in make-up.

TV Zone: What were the positive aspects of the job?

Shimerman: I did spend an hour talking to Jonathan Frakes, *ST:TNG*'s Commander Riker about it, who's an old friend of mine, and the positives so far outweighed the negatives that I had to, pardon the pun, bite my teeth and bear it. The positive aspect is to be part of that *Star Trek* tradition, to be part of that history. There are very few shows that you can be sure in twenty years will still be remembered.

TV Zone: It must have been reassuring,



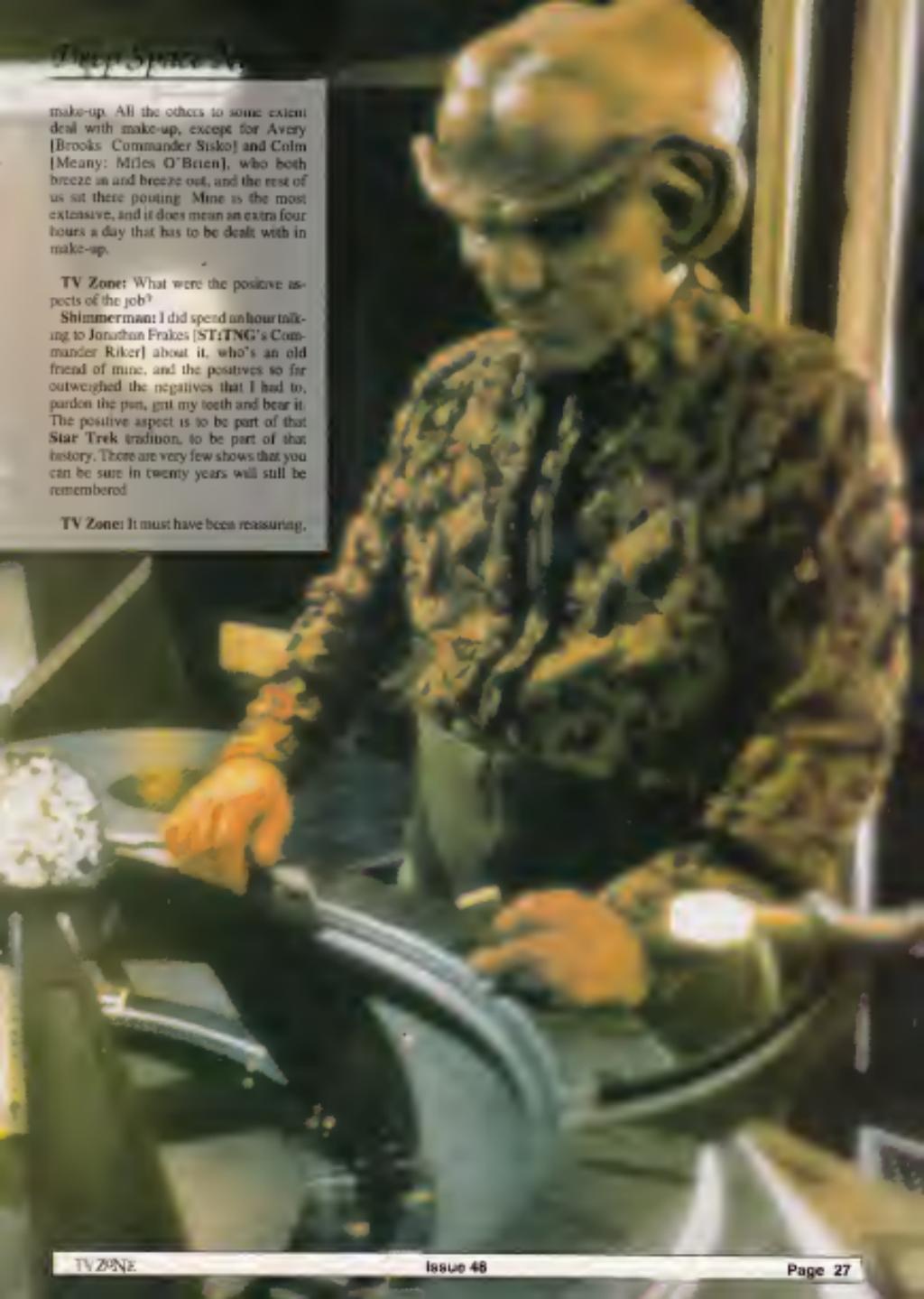
QUARK TALK

make-up. All the others to some extent deal with make-up, except for Avery [Brooks: Commander Sisko] and Colm [Meany: Miles O'Brien], who both breeze in and breeze out, and the rest of us sit there pouting. Mine is the most extensive, and it does mean an extra four hours a day that has to be dealt with in make-up.

TV Zone: What were the positive aspects of the job?

Shimmerman: I did spend an hour talking to Jonathan Frakes [ST:TNG's Commander Riker] about it, who's an old friend of mine, and the positives so far outweighed the negatives that I had to, pardon the pun, grit my teeth and bear it. The positive aspect is to be part of that Star Trek tradition, to be part of that history. There are very few shows that you can be sure in twenty years will still be remembered.

TV Zone: It must have been reassuring,





The Nagus. Quark becomes the new Ferengi leader

knowing that with all that make-up, you didn't have to worry about being typecast.

Shimerman: Exactly. One of the tragedies of being a regular on any show, if it runs for a long enough time, the audience begins to associate you with that role. I can give you a handful of actors and roles that are inseparable.

The great thing about my make-up is that won't happen to me, *per se*. The name will be associated, but the face won't, and because of that I can continue to do other work. I'm a character actor, and one of the great things about that is often your anonymity. You can be somebody totally different, and the audience doesn't associate you with anything else.

With this part, and I'm assuming the series will do well over the next couple of years, unlike the others even Nana [Visitor: Kira Nerys] with her nose, or Rene [Auberjonois: Odo] who was pretty well known before he put the make-up on I will certainly be able to walk into a hardware store, and no one will come over to me and ask me about the show.

Beauty and the Beast

TV Zone: Are you still associated with your work on *Beauty and the Beast*?

Shimerman: Yes, a lot of people who are devoted to that show will occasionally come over and say hello, and say they loved the show, when I played Pascal. The great thing I've learned over the years about fans of *Beauty and the Beast* is that 99.9% of them are wonderful people who are just mesmerized by the show. In any fandom, there is going to be a very small percentage of people who are what you call 'whackos', but basically they're people for whom that particular entertainment

is very important, and they want to know more about it.

The *Beauty and the Beast* fans tend to be really quiet, sensitive people who are intrigued by the romance and the gentleness of what that show was about. It was also a training ground, in a sense. I watched Ron Perlman deal with his make-up, I became aware of what fandom could be through that show, and I learned a lot of my craft of acting in front of a camera. It was both an education for me as well as a fun time. It was a great bunch of people.

TV Zone: Were you sorry when it was over?

Shimerman: I think when any show goes off the air, especially after the two and a half years we were together, there is going to be a lot of disappointment. We also knew we were a class act. We knew that our scripts, our performers, and our

Ro-Kel (Randy Oglesby) corners Quark in Vortex



directors were all trying to do the best TV they could with the format we had, and we also felt like many shows that are dropped, that our network had not been as supportive as they might have been.

On the other hand, *Beauty and the Beast* won all sorts of awards for quality TV, and Ron Perlman was nominated several times for an Emmy for his performance in the series.

Classical Acting

TV Zone: How do you manage to teach your acting classes with such a busy schedule?

Shimerman: I've curtailed most of my teaching, but my real love in life is teaching classical theatre to actors. I've always thought of myself as a Shakespearean actor; that's my background, and one of the great things about doing DS9 is that there are so many classical actors involved, and one has a feeling that it is larger than life TV, which is what classical theatre is.

Also we have an understanding. We're looking for the same sort of acting choices, and I think if I may say so, it's one of the highlights and the underlying foundation in the relationship between Odo and Quark. Since both of us have so much classical background, and have actually worked together in a play, we approach our scenes very much on the same sort of wavelength.

TV Zone: Do you discuss your scenes together in advance?

Shimerman: We do sit down and talk about it, and having been theatre actors and wanting desperately to have four weeks to rehearse a scene like we do in a play, we take the time we can to sit down and talk. I don't do this with the others simply because I don't work with them that much, but with René and I, it's an understanding that if we can, we'll sit down in his trailer or mine, and we'll rehearse a scene long before we get in the director. We'll sit there and work out the beats, what the relationship is, what is happening here, and from that we both get inspiration. I know I do from him, anyway.

Quark's Colours

TV Zone: Your character is probably the most colourful on DS9, in terms of his personality. Does that make him more enjoyable to play?

Shimerman: I'm sure you've heard from Rick Berman and the others that one of the differences between the shows is there's a lot more conflict amongst the



Armin Shimerman at the *Beauty and the Beast* Masquerade '93 Convention
with Edna Wilson Photo: Michael Green/Light

characters on our show, and where there's conflict, there's a lot more shades. You have ulterior motives, which they really can't play on ST:TNG because of the Roddenberry edict.

I consider myself to be one of the most fortunate actors in Hollywood, because not only do I have a series during a recession when a lot of people are out of work, but I also have a character that is multifaceted. He's mostly comic, but he's also somewhat villainous, and at times he can even be charming. The writers, God bless 'em, have given me wonderful stuff to do. In some past life, I must have been a very good person.

TV Zone: Or you had a very bad life?

Shimerman: And now I have to wear all this make-up! One of the makeup artists was saying to me a couple of months ago when I was complaining about how quickly Avery and Colm breezed in and out, and he said, "I'm sorry, you weren't born a leading man!" On the other hand, leading men sometimes, and I'm not saying this is true of our show, are sometimes a bit boring. It's the character actors who get all the good parts.

Joe Nazzaro

(More from Armin Shimerman next issue)



Main Series Cast

Captain James T Kirk	William Shatner
U/Cmdr Spock	Leonard Nimoy
Dr Leonard McCoy	DeForest Kelley
U/Cmdr Montgomery Scott	
	James Doohan
Lt Nyota Uhura	Nichelle Nichols
Lt Hikaru Sulu	George Takei
Ensign Pavel Andreievich Chekov	
	Walter Koenig
Nurse Christine Chapel	Majel Barrett

Production

Producer	Fred Freiberger
Co-producer	Robert H Justman
Executive Producer	
	Gene Roddenberry
Associate Producers	
..... Edward Mika, Gregg Peters	
Story Consultant	Arthur Singer

C1 Spectre of the Gun

Writer	Lee Cronin
Director	Vincent McEveety
Wyatt Earp (Row Soble), Sylvia (Bonnie Beecher), Virgil Earp (Charles Maxwell),	

And the Children Shall Lead Gorgan materializes on the bridge



The Paradise Syndrome McCoy is unable to save the life of Kirk's wife Miramanee

Morgan Earp (Rex Holman), Doc Holliday (Sam Gilman)

When the Enterprise strays into the space of the Melkut, in order to try to open diplomatic relations with them, the senior officers suddenly find themselves transported to a surreal version of the gunfight at the OK Corral...

C2 Elaan of Troyius

Writer	John Meredyth Lucas
Director	John Meredyth Lucas
Elaan (France Noyes), Petri (Jay Robinson), Kryton (Tony Young)	

The Enterprise acts as a ferry for Elaan, Dohlmnan of Elas. She is to be married to the leader of Troyius and thus end a centuries-old war between the two planets. She is less than willing to go along with these plans...

C3 The Paradise Syndrome

Writer	Margaret Armen
Director	Jud Taylor
Miramane (Sabrina Scharf), Goro (Richard Hale)	

The Enterprise tries to save a planet from an imminent collision with an asteroid. On the planet are Red Indians, descendants of people transported there by a powerful alien race, the Preservers. An injured Kirk loses his memory and becomes the Indians' medicine man, and a husband...

C4 The Enterprise Incident

Writer	DC Fontana
Director	John Meredyth Lucas
Romulan Commander (Joanne Linville), Tal (Jack Donner)	

Acting on his own accord, a strangely irrational Captain Kirk orders the Enterprise to cross the Neutral Zone and enter Romulan Space. Once there, they are immediately surrounded by Romulan vessels and the Enterprise is captured...

C5 And the Children Shall Lead

Writer	Edward J Lakso
Director	Marvin Chomsky
Tommy Starnes (Craig Hardley), Professor Starnes (James Wellman), Gorgan (Melvin Belli)	

The Enterprise finds that every adult member of a Scientific expedition to the planet Tracius has committed suicide. The children appear to be unharmed and yet when they return to the Enterprise, an evil presence begins to make itself known...

C6 Spock's Brain

Writer Lee Cronin
 Director Marc Daniels
Kara (Marj Dusay), Luma (Sheila Leighton)

The Enterprise is disabled by a young woman who appears on the bridge and renders the entire crew unconscious. When they awaken, they find the only casualty is Mr Spock, who has had his brain stolen...

C7 Is There In Truth No Beauty?

Writer Jean Lisette Arosio
 Director Ralph Senensky
Dr Miranda Jones (Diana Muldaur), Larry Marvick (David Frankham)

The Enterprise plays host to a Medusan, an intelligent being who exists only as patterns of light energy. The complex frequencies and colour are enough to drive a human being insane. Mister Spock is accidentally exposed to the Medusan and his human half is severely strained...

C8 The Empath

Writer Joyce Muskat
 Director John Erman
Gem (Kathryn Hays), Lal (Alan Bergmann), Dr Ozabe (David Roberts), Dr Little (Jason Wingreen), Thanna (Whillard Sage)

Kirk, Spock and McCoy search for a missing science team on the planet Minarev. They discover the team has been killed and then are themselves captured and tormented by aliens. Why are the aliens doing this and what is the connection with the mute alien, Gem?

C9 The Tholian Web

Writers Judy Burns and Chet Richards
 Director Herb Wallerstein
Lt O'Neill (Sean Morgan)

The Enterprise discovers the starship Defiant which appears to be drifting out of Reality! Beaming aboard, Kirk is trapped and pronounced dead. Things are made worse when the alien Tholians appear and start to spin an energy web around the Enterprise...

C10 For the World is Hollow and I have Touched the Sky

Writer Rik Vollaerts
 Director Tony Leader
Nanna (Kate Woodville)

The Enterprise discovers an asteroid which has been hollowed out and used as



The Empath Aliens Lal and Thanna conduct their experiments

a habitat for a group of people from the Fabrini civilization. The people there believe they are on a normal planet, unaware that the asteroid, Yonda, is on a collision course with a Federation planet. McCoy discovers he has a fatal illness and also falls in love with Natra, the High Priestess to the Oracle.

C11 The Day of the Dove

Writer Jerome Bixby
 Director Marvin Chomsky
Kang (Michael Ansara), Mara (Suzanne Howard)

The Enterprise encounters a Klingon vessel in orbit around a Federation planet. It appears as if the Klingons have murdered all of the colonists on that world. On the other hand, the Klingons accuse Kirk of an unprovoked attack which killed most of their crew...

C12 Plato's Stepchildren

Writer Meyer Dolinsky
 Director David Alexander
Alexander (Michael Dunn), Parmen (Liane Sullivan), Philana (Barbara Babcock)

Kirk, Spock and McCoy are taken prisoner by a race of telekinetic beings after McCoy saves the life of their leader but refuses to stay. The Enterprise officers are then forced, by telekinesis, to undergo all manner of humiliating experiences...

C13 Wink of an Eye

Teleplay Arthur Heinemann
 Story Lee Cronin
 Director Jud Taylor
Dreela (Kathie Browne), Ruul (Jason DeLucia)

Every, Ekar (Erik Holland), Couston (Geoffrey Biway)

The Scosians summon the Enterprise to the aid of their stricken world. When the Enterprise arrives, however, there appear to be no people, only a strange insect-like buzzing. Where are the people they so clearly see in broadcasts from the surface?

C14 That Which Survives

Teleplay John Meredyth Lucas
 Story Michael Richards
 Director Herb Wallerstein
Losira (Lee Meriwether), D'Amato (Arthur Barvalades), Rahala (Naomi Pollack), Dr M'Benga (Brooker Bradishow)

A landing party on an unexplored world runs into trouble when a beautiful woman appears and murders one of the Enterprise's crew members. Every time she appears she names her victim and then murders them by touch...

C15 Let That be Your Last Battlefield

Teleplay Oliver Crawford
 Story Lee Cronin
 Director Jud Taylor
Bele (Frank Gorshin), Lokai (Lou Antonio)

The Enterprise encounters a bitter racial struggle when it takes aboard two survivors of an awful war. Bela and Lokai will stop at nothing to kill one another, even if it means destroying the Enterprise as well...

C15 Whom Gods Destroy

Teleplay Lee Erwin
 Story Lee Erwin, Jerry Sohl
 Director Herb Wallerstein

Garth (Steve Ihnat), Marta (Yvonne Craig), Cory (Keye Luke)

The Enterprise arrives at Elba II, the location of an insane asylum. Arriving inside the compound, Kirk and Spock are captured and realize, too late, that the institution has actually been taken over by the inmates...

C16 The Mark of Gideon

Writers George F Slavin
 Director Jud Taylor
Dana (Sharon Acker), Hodin (David Hurst), Krodok (Gene Dynarski), Admiral Fitzgerald (Richard Derr)

Kirk beams off the Enterprise, only to reappear moments later and discover that everyone on board is now missing. He becomes a pawn in an elaborate game to rid Gideon of its over-population problems.

C17 The Lights of Zetar

Writers Jeremy Tarcher and Shari Lewis
 Director Herb Kentwith
Lz Mira Romane (Jan Shatto), Kyle (John Weston)

The Enterprise crew discover bizarre alien entity which leaves a destructive and deadly path in its wake. It is the collective essence of a race of dead beings and believes it can live by possessing one of the Enterprise's officers, Mira Romane...

C18 The Cloudminders

Teleplay Margaret Armen
 Story David Gerrold and Oliver Crawford
 Director Jud Taylor
Flaser (Jeff Corey), Draxine (Diane Evelyn), Vaxna (Charlene Politte)

The Enterprise goes to Ardana to collect the mineral Zenite, which is required to stop a plague on the planet Ardana. The Enterprise officers suddenly find themselves involved in a power struggle between the miners of the Zenite and the ruling parties...

C19 The Way To Eden

Teleplay Arthur Heinemann
 Story Michael Richards and Arthur Heinemann
 Director David Alexander
Servin (Skip Homeier), Adam (Charles Napier), Irina (Mary-Linda Rapelye), Tongo Rad (Victor Brandt)

The Enterprise gives chase to a stolen starship, only to find it has been taken by a group of Space 'hippies'. They are using the craft to try to find 'Eden'. Aboard the stolen ship is Chekov's ex-girlfriend...

C20 Requiem for Methuselah

Writer Jerome Bixby
 Director Murray Goldin
Film (James Daly), Rayna (Louise Sorel)

Kirk, Spock and McCoy, beam down to an uninhabited planet in order to find the antidote to a deadly disease which has broken out onboard the Enterprise. On the planet they unexpectedly find a very old man with a collection of unknown works by great artists, and a beautiful woman...

C21 The Savage Curtain

Teleplay Gene Roddenberry and Arthur Heinemann
 Story Gene Roddenberry
 Director Herschel Daugherty
Abraham Lincoln (Lee Bergere), Sarak (Barry Atwater), Col Green (Phillip Pine), Ghengis Kahn (Nathan Jurek), Kahlless (Robert Herron)

While charting the unexplored planet Excalba, the Enterprise encounters Abraham Lincoln and then Sarak, the Vulcan responsible for promoting logical ways. They become players in a scenario for an alien race to expose the differences between Good and Evil...

C22 All Our Yesterdays

Writer Jean Lisette Arceo
 Director Marvin Chomsky
Zarabeth (Mariette Hartley), Mr Atoz (Ian Wolfe), The Prosecutor (Kermut Murdock)

The Enterprise goes to Sarpeidon to evacuate its population before its sun goes



Hippy problems for Kirk in
The Way To Eden

nova. When the landing party arrive they find everyone, bar Mr Atoz, has gone, but to where, or when? ?

C23 Turnabout Intruder

Teleplay Arthur H Singer
 Story Gene Roddenberry
 Director Herb Wallenstein
Dr Janice Lester (Sandra Smith), Dr Coleman (Harry Lander), Lt Galway (David L Ross)

Kirk encounters the wrath of a jealous ex-lover as he meets with an old flame, Dr Janice Lester. She has perfected a technique by which she can swap minds between two bodies and she tries it out on Kirk...

Stuart Clark

Photo research: Mark French

All Our Yesterdays Mr Atoz holds the secret of his race's disappearance



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Events

Resurrection '93: Step Press/Lastest guest confirmed - subject to work - ELIZABETH GLADEN. Nine new places still! Please send SAE to: 1 Bronte Drive, Astley Abbotts, Manchester M9 7WQ.

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The Netbook - quarterly discussion fanzine on The Mac Free, U.N.C.L.E., annual subscription £1. Wide with BASE to Miss Jay Felton, Cloudbase, 54 St Mary's Road, Leyton, London E10 5RD.



NB: Release dates are subject to change.

STAR TREK
The Great Starship Race
by Diane Carey
Titan Books
Price: £3.99
Published: 20th Oct '93

WHAT a bizarre title, and what an odd front cover: Captain Kirk wearing more than his fair share of make-up, a very surprised-looking Romulan, along with an assortment of starships borrowed from the *Starfleet Chronology* book of the early Eighties. Add to this the fact that Diane Carey's other Star Trek books have been less than satisfying, and you have a reviewer convinced that he's about to read another disappointment. Thankfully I was wrong. Very wrong.

The Rey, inhabitants of the planet Gullerry, are desperate to discover evidence of other life-forms in the Galaxy. For centuries, they have been scanning the heavens and sending out rudimentary starships, hoping for that elusive first contact. When the USS Hood warps into orbit, the entire

planet rejoices. In celebration of their entry into the Federation, the Rey organize a competition: the eponymous Great Starship Race.

Alongside traders and pirate ships, Tholian, Melkian and Andorian vessels, a deliberately handicapped USS Enterprise prepares for the Race, as a feeling of naivety — not totally friendly, mind you — overwhelms the competitors. Then the Romulans arrive, and ask to participate. Kirk is understandably worried, but he would be even more worried if he knew that Valdus, the Romulan Commander, knows the secret of the Rey, and is determined to exterminate them...

Diane Carey knows her stuff. While not quite up there with Peter David, John Vornholt and the like, her grasp of characterization is outstanding. Strangely enough, she has decided to focus on Kirk and McCoy, rather than Spock, as is often the case, and this makes a refreshing change. Her depiction of Valdus, the Romulan Commander who is acting for the best reasons of his Empire, is three-dimensional and believable. And Carey breathes life into other members of the Race we encounter, such as the embittered Nancy Ransom, whose role turns out to be of vital importance when the spirit of sportsmanship takes a turn for the worse. Carey has created a race who just cry out to be bigged; a delightful, almost child-like people who carry a dark secret, so dark that the Romulans are prepared to wipe them out.

The middle section of the book — the start of the Race, with the various ships wheeling around gravity wells and ion clouds — is breathtaking and convincing, as the Enterprise competes in a skin-of-the-teeth game of skill and tactics. Kirk's skills as a pilot, rather than the Captain, have rarely been displayed to such effect as in this book.

The Great Starship Race is an excellent novel, that will keep you on the edge of your seat until the white-knuckle climax. Carey has redeemed herself.

Craig Huxley

DOCTOR WHO
The New Adventures
The Dimension Riders
by Daniel Blythe
Price: £4.50
Published: 18th Nov '93

THIS stands out in the New Adventures canon as one of the best written novels to date, although it is not without its faults. Daniel Blythe has an impressive style, but needs to work on his plotting to ensure his next



work has a more convincing and original exposition and conclusion.

After a bemusing prologue (matched by a similar epilogue) involving a couple of unnamed characters who will doubtless be identified as the 'Alternative Universe' series continues, we are plunged into a Science Fiction adventure cum murder mystery, with grisly goings-on in a ravaged space station. Meanwhile, the Doctor and co are lounging around Oxford, and delving into the TARDIS library. Leaving Bernice in the city of dreaming spires, the Doctor and Ace journey to the aforementioned space station, where they encounter a rescue team sent to investigate the death of its crew. Meanwhile, a slyly female android bumps off the odd cabinet minister, and drops in on the Professor of Extra-Terrestrial studies at St. Matthew's College, Oxford (an old friend of the Doctor's)... not to mention the College's eccentrically enigmatic President, to whom she belongs.

Things move apace, with the Doctor and Ace attacked by Time Soldiers (aka the eponymous Dimension Riders — a name which is used only once or twice, as if Blythe was in love with the sound of it but couldn't cope with using it), and the former swallowed up and projected back in time a week, along with the captain of the rescue ship, as we enter a driving, engrossing book which shows a refreshing command of character, an able vocabulary, and a complex but comprehensible structure.

So what's wrong with it? In the main, a certain timidity of purpose, with concepts which aren't exactly great shakes, owing much to Douglas Adams for one (the whole college setting is very reminiscent



of Shado). Most of the main characters are surprisingly strong, and we actually care about them, but others, especially the President (oh no, not another rogue Time Lord...) but not, confusingly, the Time Lord President) are mere ciphers. Similarly the chief monster, a legendary Gallifreyan creature (oh no, not another...) called the Garvond, is somewhat characterless, and the Time Soldiers/Dimension Riders themselves are just a bunch of will o' the wisps with a cute line in ageing people to death.

Despite its faults, I can forgive this book much on account of its virtues, and I look forward to the next *New Adventure* from Daniel Blythe, which deserves to be swiftly commissioned.

Andrew Martin

DOCTOR WHO The Trial of a Time Lord BBC Video Price: £34.99 Released: 4th Oct '93

THIS fourteen-parter was supposed to make or break Doctor Who after the fiasco of the show's suspension. Really four stories, with the linking theme of the sixth Doctor defending his lives in a Gallifreyan court, it's an example of a nicely made, but ultimately average, Who.

We open with absolutely the best model shot in the series' history and, quite honestly, it's downhill all the way from there. The first story, aka *The Mysterious Planer*, is a below-average Bob Holmes affair with Joen Sims bravely, but hopelessly, miscast as the warrior queen, Katryca. And the less said about the second story, aka *Mindsharp*, which sees the return of Sil, a massive Tenleptil, and the 'death' of Peri, the better.

Best of the bunch is, beyond any doubt, Pip and Jane Baker's Vervoid story. Simplistic and unashamedly traditional, it has the unique distinction among the *Trial* stories of having a beginning, a middle, and an end. A whodunnit in Space, it's at least carefully plotted, and the much and unjustly maligned Bonnie Langford gives it all she's got. The Vervoids too are a supremely believable alien race, and even get over the unfortunate handicap of looking like giant phalluses on legs. Pip and Jane have been bashed as many times as Ms Langford, but their story is the only one in the *Trial* sequence which can stand alone and is worthy of a solo video release.

The final adventure, aka *The Ultimate Foe*, supposedly ties up all the loose ends of the previous three. Of course, it does



nothing of the sort since the final Eric Saward episode was pulled for contractual reasons and the Bakers were given only three days to round off the season. There's the obligatory reappearance of the Master, who contributes precious little to the plot, and a seemingly unnecessary foray into Victoria London.

Most disappointing of all is the portrayal of the Valeyard. Holmes' idea, before script editors and writers got hold of it, was that he should be the Doctor's final



incarnation, and not a wishy-washy amalgamation of the Doctor's bad points, 'somewhere between his twelfth and final regeneration.' The original conception of the Valeyard as a once-noble Time Lord, insanely and desperately trying to extend his life, was watered down in the final version, until he became little more than a comic-book villain.

And that really sums up *Trial* and indeed many (although certainly not all) of the stories surrounding it. It's comic-book action and adventure, desperately trying to be Doctor Who.

Nigel Robinson

STAR TREK DEEP SPACE NINE Volumes 5 & 6 CIC Video Price: £10.99 Released: 4th Oct '93

THE fifth volume of Star Trek: Deep Space Nine adventures opens with *The Passenger*, which focuses on the character of Doctor Julian Bashir. Whilst excellent in many respects the central theme of the episode is, unfortunately, a Science Fiction cliché. The plot is nicely mysterious, however, and captivates the audience. Despite a sterling performance throughout the rest of the episodes so far released, Sulak El Fadil seems a little less comfortable with the role in this one. As a result, the story becomes rather unconvincing in places.

The second story on this ensemble is entitled *Move Along Home* and restores the series to the quality of previous episodes. This is a fine ensemble piece which, nevertheless, manages to showcase the Quark and Odo relationship. Deep Space Nine receives its first diplomatic visit from a civilization from the Gamma Quadrant. Before long, Sisko, Kira, Dax and Bashir find themselves playing a bizarre, surreal game in which their very lives are at stake. Around this refreshingly off-beat plot is a framework in which Armin Shimerman's Quark and René Auberjonois' Odo really shine. Humour is injected at several opportunities and, although the overall impression is that the characters are in dreadful peril, the episode is resolved with a fantastic punchline from the alien's leader. This episode begins to expand on the format of Star Trek: Deep Space Nine by pushing the story-telling envelope outwards a little.

Volume Six features one of the best episodes of the series to date. *The Nagus* is a showcase episode for Quark and features the Ferengi with a vigour that Star Trek: The Next Generation never has. The result is one of the funniest pieces of

Star Trek ever to be produced. Wallace Shawn's Grand Nagus Zek is an absolute delight to watch as is Armin Shimerman's Godfather impersonation as Quark. The key to the success of the episode is that the Ferengi are like naughty children whose moods swing and change in moments and, if you can find their mannerisms funny, then this episode will keep you amused through repeated viewings. A nice Jake Sisko and Nog subplot surfaces here as well.

Vortex is a story which highlights the character of Odo. Despite an interesting and well-reasoned plot line, the only minor flaw with the episode is that the pacing seems uneven. As a result, some passages feel long, with a lot of wordy exposition, whilst others happen so fast that the audience wished for a little longer to linger. Auberjonois' portrayal of Odo is faultless, however, and the audience cannot help but hope he finds the other shape shifters; his prisoner keeps taunting him with the fact that he knows their location. Some nice special effects accompanying Odo's trip into the Gamma Quadrant and the ending is typically Star Trek.

Stuart Clark

MOONLIGHTING Two Volumes Video Gems Price: £10.99 Released: Oct 4th '93

It's very hard to categorise Moonlighting: it's not a comedy, although it's always very witty, and it's not a straightforward detective series — the plots are often thin, and the characters are quite aware that they exist within a television show. However, it actually doesn't matter how one defines the series; it's a brave and innovative format that is what it wants to be, when it wants to be.

Video Gems have released four episodes from the first season. Whether they intend to release the whole series is unknown, but if that is the case they will have to design more "collectable" covers. Although the photographs are different, the blurb on the sleeves is identical — and thus the credits are wrong (Robert Butler did not direct any of these episodes!) Also they should ensure the titles are correct. Thumbs-down for Next Step Murder...

Gorgit at the So-So Corral is the first-ever episode (after the pilot, which has been available on video for some time). It finds destitute top model Maddie Hayes (Cyril Shepherd) taking over the Blue Moon detective agency, formerly run by



wide-boy David Addison (Bruce Willis). Business is bad, until David goes out and finds a case — a dying man asks them to find his son Michael. But they discover Michael is one of LA's top contract killers, and the father is not who he appears either... An interesting cast of guest stars is led by Gary Grimes (Alien Nation) and there is a cameo by Tim Robbins.

In *Read the Mind - See the Movie* David and Maddie have won a security contract with a major arms developer. When a rival company obtains secret information, they are sacked. But Maddie finds that an eminent psychic is responsible...

In *The Next Murder You Hear* a night-time talk radio host is gunned down live on air, and David wants to investigate. Just as it appears to head for an obvious conclusion, the plot does a back-flip and explores a different route. Film noir-ish in style (saxophone soundtrack plus powing rain), it focuses on Maddie's rather sad and insular lifestyle.

Next Step Murder is slightly corny and contrived. Miss Dipietro ("My name's Alice, but my friends call me Miss Dipietro") wins a place on a murder weekend on a train, but David and Maddie accidentally get trapped on board. When the host is killed, they lead an investigation. An obvious pastiche on Agatha Christie, it is saved by some sparkling dialogue.

Moonlighting is a unique series. Always original, it showcases the enormous talents of the two lead performers, and the bunter between them never becomes tired. These initial episodes hold less of the fan-

tasy element, but let's hope the releases continue. Then savour such outlandish episodes as *The Dream Sequence Always Rings Twice*, *Womb With a View* and *It's A Wonderful Job*.

David Richardson

STAR TREK: THE NEXT GENERATION Volume 72 CIC Video Price: £10.99 Released: October

In the second and final part of Birthright, Worf discovers a colony of Klingons who were captured many years ago and now live in peace with their former enemies the Romulans. The entire thrust of the episode revolves around Worf's narrow-minded attempt to awaken a sense of pride and awareness of their origins in the colony's children.

Strong arguments for both sides of a complex situation are put forward in Birthright, Part II but unfortunately it is the character of Worf himself that gives cause for concern.

Although excellently portrayed by Michael Dorn, Worf's actions in this episode are reprehensible. Throughout the whole story, Worf is never in any doubt that he is right and despite persuasive argument is never willing to even question his own convictions. A most unsatisfactory episode which left me feeling uncomfortable.



In Starship *Mirne*, we have a refreshing contrast with the moral ambiguity of the previous episode and are left in no doubt who the good guys and the bad guys are.

The Enterprise is evacuated to allow it to be cleansed of barium particles. Returning alone to his empty vessel, Picard becomes caught up in what appears to be a terrorist plot.

An excellent episode that allows Patrick Stewart an all too rare opportunity to take a more active role. With more than a touch of the James Bonds, Picard is left stranded and armed with only his wits to thwart the plans of his enemy. Marie Marshall makes a worthy opponent for Picard as Kelsey and finds that her own brand of ruthlessness is well matched in the ship's captain.

John Ainsworth

FAST FORWARD



STAR TREK
Captain's Logs
by Edward Gross
and Mark A Altman
Publisher: Boxtree
Price: £12.99
Currently Available

WITH Captain's Logs, writers Gross and Altman have managed to achieve what would seem impossible and have encompassed the entire Star Trek story within one volume.

The bulk of the text — and bulk is a good descriptor — is taken up by behind the scenes information detailing the creation and development of Star Trek over the years. This epic saga is not detailed by the authors though, instead it is told in the words of the people who were there at the time — actors, producers, writers and directors.

As Captain's Logs is not an authorised publication, it has not been subject to vetting by Paramount, as a licensed product would. This allows the book to be totally unbiased and although nobody is subjected to mud-slinging the reader is granted an uncensored insight into the various personalities involved in Star Trek. As a result, Shatner, Roddenberry, Nimoy et al are revealed to be real people — flawed and hearteningly human rather than the celluloid icons that they are often projected as.

Unfortunately, the lack of a Paramount licence has a down side. Visually, Captain's Logs is rather disappointing as the publishers were unable to use any photographs for which Paramount owns the



copyright. The book's illustrations are primarily drawn from agency photographs, book covers and photos from other shows featuring Trek actors. However, this is a minor quibble and certainly does not detract from the book's main thrust. If you want a picture book, there are plenty of lesser publications on sale.

This really is the ultimate non-fiction Star Trek book and is certainly the best one that I have read. I cannot recommend it too highly.

John Ainsworth

QUANTUM LEAP
Carry Knowledge
by Ashley McConnell
Publisher: Boxtree
Price: £3.99
Currently Available

JULY 10 1957. Sam Beckett has become Bob Watkins, worker at Schaefer's Family World amusement park. The owner Alene Schaefer is relying on a new ride, the Killer Diller, to end their financial crisis — but Al tells Sam that in four days time, when it opens, an accident on the roller coaster will kill seven people. It's up to Sam to convince Alene of the danger — but Bob is the "local crazy", who claims to have psychic powers.

The novel captures the spirit of the series, placing events in the context of the era — with a quick history lesson in Chapter Four for those too young to remember. It's extremely entertaining material, which entices the reader with the threat of a disaster — even if you know that ultimately Sam is bound to prevent it.

For fans of continuity there's a number of scenes set at the Quantum Leap project, with a visit to the Waiting Room, where Sam's real body lies, occupied by Bob

Watkins. The sub-plot finds Ziggy mysteriously malfunctioning, thus preventing Al from helping Sam.

Characterization is strong, from the plucky Alene to the bitter Jessie, and there are further insights into the two principal characters. Sam is portrayed as a man tired of Leaping, while Al is a rather sad figure, in search of his elusive lost love.

As a casual viewer of the tv series, I was pleasantly surprised to find this novel an engrossing read. Now production on the show has ground to a halt, let's hope some sort of future lies in print.

Matthew Cooke

QUANTUM LEAP
Too Close For Comfort
by Ashley McConnell
Publisher: Boxtree
Price: £3.99
Currently Available

THIS book works because the story could easily be taken from the tv series. Sam has leapt into the body of a young student, and, as usual, has very little idea of why he is there. You might expect Al to turn up and point out the right path for Sam — but on this occasion he isn't very willing to give any information. In fact, he says that Sam is stuck.

This isn't the case, of course, but the reasoning behind Al's actions are what make this novel so interesting. To say any more would ruin the book, but what if, in the course of his leaping, Sam changes his own future, or that of any of the Leap staff, so that he never leapt in the first place? This problem so concerns Al that Ziggy has to warn him from abandoning his friend.

Too Close For Comfort successfully presents us with a family on the brink of collapse. Stephen Wales is the leader of a

male awareness group, too caught up with himself to notice what is going on in his family. Jennifer, his wife, forces herself to live up to her husband's expectations, despite the consequences for herself, while their daughter Lisa seeks solace elsewhere. Her boyfriend Stanno is the most interesting — perhaps not evil, but totally amoral.

If like me you are a fan of the series, then read this book. You'll be missing out if you don't...

Gareth Johnstone

A NIGHT IN TV HEAVEN

Three Volumes

ITC Video

Price: £9.99

Released: Sept 6th '93

JUST when you thought it was safe... ITC have released another three tapes, comprising nine hours, of 'Classic Memories from the Golden Age of British Television'. Feast your eyes on this lot!

The tapes comprise a variety of shows from the 1950's, 60's and 70's and the video sleeves even suggest viewing times for each programme — *TV Times* style.

All the usual favourites are there, including *Department S* and *The Champions*, although it's doubtful whether all of the material featured will be of interest to *TV Zone* readers — for example Chieftain Drake as *The Worker*, the *Carry On* team and Lorraine Donegan singing *My Old Man's a Dustman*, but you never know.

Many of the featured series have already been released on video in their own right, although it's worth noting that the episodes of *The Persuaders*, *The Saint*, *Randall and Hopkirk (Deceased)* and *The Champions* contained in these *TV Heaven* tapes are all the first television episodes. Similarly, *The Darcos* — the selected episode of *Space 1999* is the last instalment of Gerry Anderson's classic Sci-Fi series.

As the video sleeves say, 'Experience a night down memory lane and revel in some of the best nostalgia TV Britain could offer...' It beats *Home and Away* any day.

Carrie Cantor

JASON KING

Volume Four

ITC Video

Price: £10.99

Released: Sept 20th '93

MORE action from the 'Crimewriter, Adventurer and Lover' Jason King.

Buried in the Cold Cold Ground requires Jason to travel to the South of France, where he is supposedly completing his latest Mark Caine novel. France is filled with all the usual beef-wearing, wine-swilling Frenchmen, but on route

Jason picks up a hitch-hiker — a somewhat credulous English student (played by Michele Dorree) — who immediately falls for the great writer's charms. They later stop for another hitch-hiker, but this time an ex-con who is on his way to collect the hidden takings from a big robbery and, needless to say, is being closely followed by some rather shady characters.

The book theme features prominently in this episode, since Jason finds most of his clues in... *The Bible*!

The second adventure, *Variations on a Theme* guest stars *The Champions* girl herself, Alexandra Bastedo, as a Russian secret agent — albeit a very glamorous one. This story sees a trip to Vienna for the globe-trotting Jason, since a close friend (the late Ralph Bates from *Monkhouse 3*) who, naturally, has been presumed dead for donkey's years, has asked for his help. In fact, the friend turns out to be a double agent who now wants to return to England to do all the usual things like set up home and expose various corrupt politicians etc. Bastedo's job is to stop Jason ever meeting up with him.

As ever, Jason King is played to full deadly effect by Peter Wyngarde who, many years on and though rather dated, still has a certain charm.

Carrie Cantor

THE CHAMPIONS

Volume Ten

ITC Video

Price: £10.99

Released: Sep 20th '93

TWO more adventures for Nemesis agents Craig, Sharon and Richard, and here they're doing the usual run of the mill nonsense like preventing a Third World War.

The first episode, *Full Circle* — how many Fantasy series have had a story

called *Full Circle*? — revolves round a safe which has been mysteriously broken into in London. Whilst nothing is stolen, the infiltration of the strongbox jeopardises political negotiations on a new international defence treaty. Craig and Richard are sent undercover to London, where Craig has to disguise himself as a prisoner and Richard as an Irish priest.

At the start of this episode we are told that Sharon is on leave and, sadly, doesn't feature in this story very much. However, she does make a brief appearance when she is sent to London to bathe Richard's wounds after a punch-up, and then gets the next plane home again. Spine-tingling stuff for a super-human secret agent.

In *Reply Box No. 666* the trio are sent off to the Caribbean to investigate the murder of a special agent. Unfortunately MI6 and the CIA don't know what the murdered man was doing there in the first place, so it's up to the Nemesis agents to find out. Craig masquerades as the replacement agent, but gets dumped on a deserted island when the true replacement shows up, and Sharon and Richard have to locate him.

As always, *The Champions* remain good value, and the series has stood the test of time far better than many others of its contemporaries.

Carrie Cantor

THE WILD PALMS READER

Edited by Roger Trilling and Stuart Sweeney

Publisher: Warner Books

Price: 12.99

Published: 23 September '93

THIS is not a book about the world of *Wild Palms*, it's a book from that world. It doesn't know it's fiction!

It is very difficult to pigeon hole *The Wild Palms Reader*. In fact it is very difficult to understand what it is about. The vague





description of a 'style book' is probably the best that one could come up with.

An offshoot of Oliver Stone's surreal mini-series, *The Wild Palms Reader* presents a selection of script extracts from the series along with fictional memo's, essays, diary entries and newspaper articles. Also included are a few of Bruce Wagner's original strip cartoons that inspired the mini-series (which Wagner also wrote).

Contributors also include Malcolm McLaren, Thomas Disch, Norman Spinrad and William Gibson (who also appears in the mini-series as himself).

Visually the book is stunning, resembling a highly stylised version of one of the old *Monty Python* books — a complete hodge-podge of varying styles and images.

I'm not even going to attempt to analyse the message of the book or series. Like its comparatively humble forerunner, *Twin Peaks*, *Wild Palms* is very much open to personal interpretation. Suffice to say that the book describes itself as 'A paper trail, a Hungry Ghost story, a psychedelic dossier filled with borrowed moonlight from a floating world.' So there you have it!

I recommend that you make sure you see the TV show before opening the book. That way you are at least in with a chance of understanding just what is going on!

John Answorth

Myth Makers 27
Louise Jameson
Reeltime Pictures
Price: TBC
Released: TBC

Of all the actresses ever given those immortal lines, 'What do we do now, Doctor?', I've always suspected Louise Jameson who played leather-clad Leela to be probably the best of all.

In this video Jameson comes across as an extremely talented and self-assured woman,

happy in either classical theatre or in front of the TV camera in shows such as *Rides, Tenko* and *Bergerac*. While most of her anecdotes about *Whd* now sound perhaps a little too familiar (at least to hardened connoisseurs), unlike certain other companions Jameson displays an apparently genuine love for the show which made her name (as she's the first to admit).

It's a shame then that there aren't more tales about working with Tom Baker — although I suspect Jameson isn't the sort of girl to talk behind anyone's back anyway — and, given the nature of Leela's character, it would have been interesting to hear Jameson talking about the portrayal of violence, and women, in the media, on which she has very strong views.

All in all, this is a perfectly adequate and entertaining *Myth Makers* video. The only negative point is the series of performances which Jameson gives of favourite plays and poetry. As a showcase for a splendidly talented actress they are marvellous; as a look at the character behind the mask they offer little insight into Louise Jameson the person.

Nigel Robinson

Gerry Anderson's Fab Facts
by Simon Archer
Publisher: Harper Collins
Price: £5.99
Published: TBC

Not so much a good meaty read as a fun collection of notes to pull off the shelf and dip into every now and again. *Fab Facts* is a (fling) list of details about the increasingly popular series of Anderson which concentrates on the puppet shows, but pays lip service to later live-action hits like *UFO* and *Space: 1999*.

There are little known trivias — such as Scott Tracy's features were modelled on Sean Connery, that Francis Matthews

based the voice of Captain Scarlet on Cary Grant and the first puppet head of *Stingray*'s Trey Tempest had a squat. It's light-hearted [the 'Fab Lines' section never fails to raise a chuckle], well designed [making good use of the various logos to have appeared in different shows], and features some excellent photographs [mainly illustrating the construction of models and puppets].

The book pays homage to the hundreds of people who worked on these programmes, from puppeteers to actors and musicians. Yet, criminally, it ignores Sylvia Anderson, whose input into the creation and realization of almost all of these shows was substantial. Whilst there is no doubt some reason for this, the omission of a key player ultimately means that the book falls short of covering all that it could.

David Richardson

DOCTOR WHO
Music of Dudley Simpson
Silva Screen
Price: Mid-range
Available now

I was slightly suspicious of this CD when I arrived at TV Zone some weeks after it had appeared in the shops. What terrible secret did it hold?

The answer is probably the whole concept. Heathcliff Blair has taken the scores from some of Dudley Simpson's music for Tom Baker's first two seasons and recreated them on a synthesizer. The notes tell us that every attempt was made to keep the style and flavour of the original. I don't think it worked.

The music sounds synthesizer-produced. The problem is that the original recordings would have been transferred from audio tape to video tape and transmitted. After all the sound quality is bound to differ from the original. If these were the original recordings then I think we would be more likely to 'let off' differences in sound quality and contents.

Unfortunately, the main featured track is *Pyramids of Mars*, a score I know very well, and since Blair has chosen to rearrange cues, the music I keep expecting to hear after one section appears in totally the wrong place. As for the organ music for Seafarman coming down the Space-Time tunnel, some awful '80s-style electronic pieces have been added on top!

That said, after I listened to the CD, grinding my teeth together in exasperation the first time around, I found I listened to some sections again and again. This CD falls into that unfortunate category of 'Something's Better Than Nothing'. A bold idea, though.

Jan Vincent-Rudzki

A T.V. Heaven Bonanza - Exclusive to **WOOLWORTHS**



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